MUSIC CONNECTION

GUIDE TO EVERYTHING INDIE

Promo, Record Labels, Marketing & Media Relations

Assembling YOUR TEAM of Advisors

By Donald S. Passman

LEGAL BEAT

Congress' New A.I. Bill

TIP JAR

Elevate Your Next P.I.T.C.H.

Gretchen Parlato and Lionel Loueke

Tyla

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The Last Dinner Party

+ UNSIGNED LIVE REVIEWS

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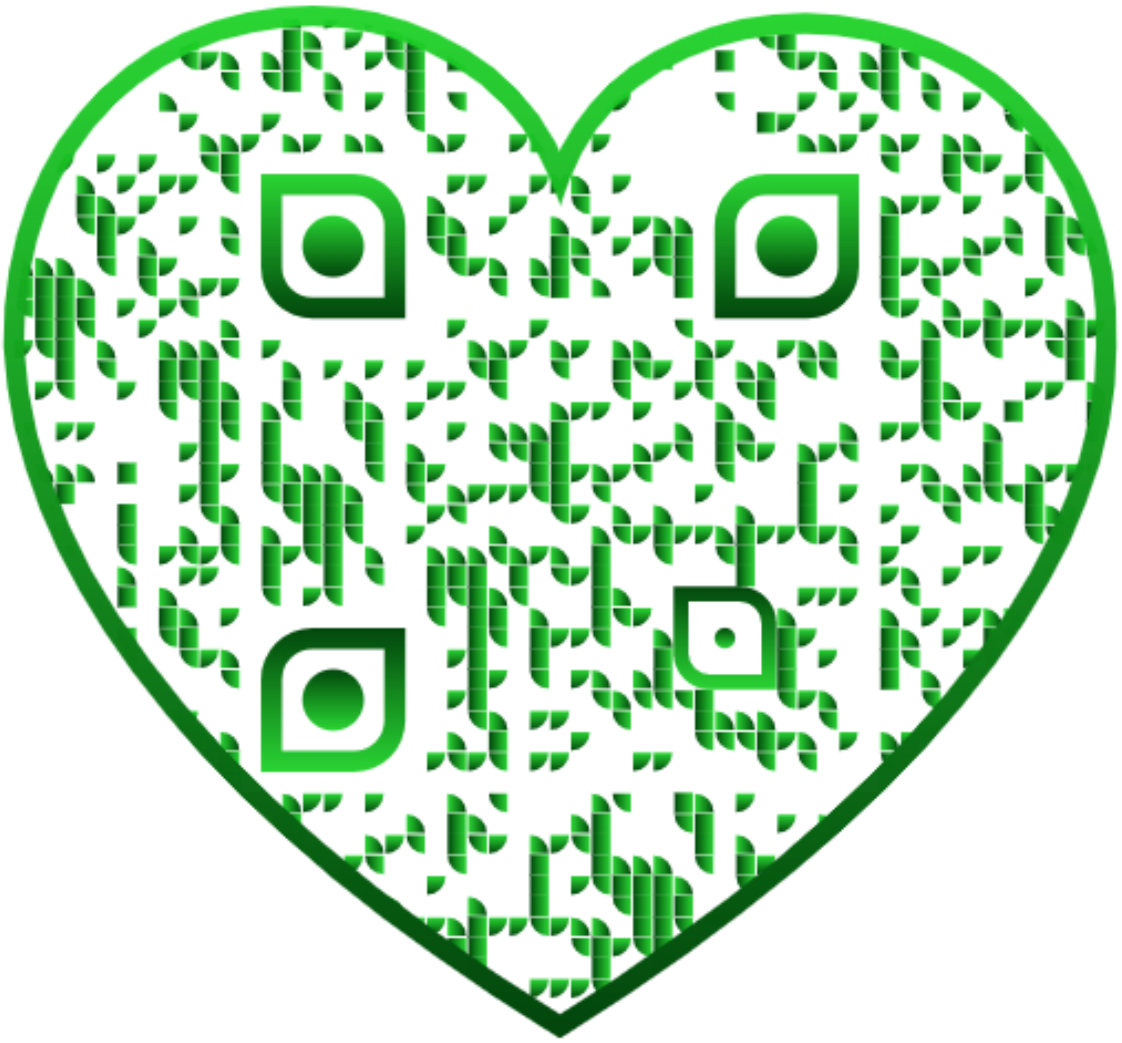

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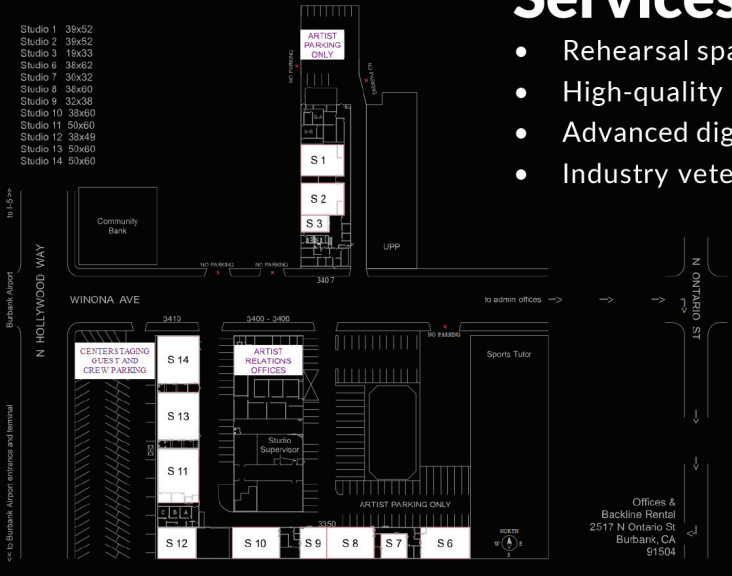

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Millennia Music & Media Systems

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From PCs to Audio: Before shifting gears to pursue his passion and love of audio recording, Millennia Music & Media Systems Founder John La Grou launched his career as a start-up member of Multi-Tech Computer, managing the OEM PC Group, which in three years grew to be the world's largest PC provider; the name was later changed to Acer America. He started an acoustic music production company in Northern California in 1990, recording mostly classical music with the Sacramento Symphony, chamber orchestras, recitals, acoustic jazz, and the occasional studio session. He applied his engineering background at Cal Poly to designing a more musically accurate microphone pre amp for his classical work. After two years of development, he had built 24 channels for himself and was making the best recordings of his life. An opportunity to build eight channels for the San Francisco Symphony turned Millennia from a personal project into a business. Since those first garage-built units, the company has shipped over 50,000 channels to the most discriminating clients in critical acoustic music production, including virtually every major symphony orchestra, most major film scoring stages, sampler companies, many ADR and Foley stages, major live touring events, and countless acoustic-music-focused studios. The HV-3 line of mic-amps continues to be their No. 1 selling product worldwide.

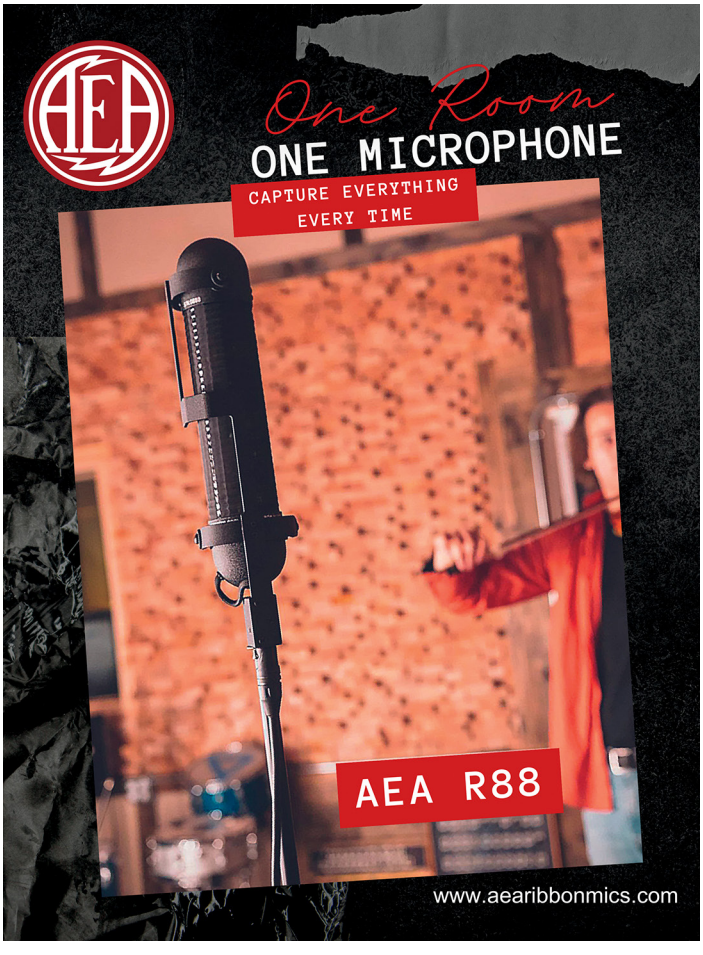
Millennia Flagship Products: The company's most popular products are the HV-3C, HV-3D, and STT-1 "Origin." The HV-3C (2 ch) and HV-3D (8 ch) use their most advanced "double-balanced" mic preamp architecture, with 23dBu of unpadded input headroom, 32dBu output, theoretical-low noise, vanishing distortion, near-zero phase shift, and exceptional common-mode rejection. The STT-1 is their "all-in-one" recording channel/analog front-end. Their NSEQ and TCL "Twin Topology" parametric equalizer and compressor are mainstays of mastering

labs and mixing rooms—they've also been duplicated in plug-ins from Brainworx, selling over 100,000 copies. So they took their NSEQ, TCL, and HV-3 and put them in a single recording channel, called the STT-1 Origin.

New Products: Millennia's newest product is the HV-316. The 316 is 16 channels of HV-3 remote (PC or Mac Ethernet controlled) microphone preamplifiers in a 1U road-hardened chassis. The HV-316 is their most advanced mic preamp to-date. DANTE is standard, MADI and analog outputs are optional. It's compatible with Yamaha R-Remote and Avid PRE remote protocols. La Grou has also been working for 10 years on a radically new advance in audio architecture. The technology is called multi-path. "We're advancing the state of the art in digital to analog conversion by a factor of 100 times," he says. For more information, visit imersiv.com and sign-up for the newsletter.

Quote from John La Grou: "My design philosophy is rooted in the quest for musical and atmospheric purity in classical music, acoustic jazz, and all critical 'real space' recording."

Contact Millennia Music and Media Systems, 530-647-0750



Sebastian Münch

Senior A&R
Napalm Records

Napalm Records has announced that longtime employee and Product Manager, **Sebastian Münch**, has recently been promoted to **Senior A&R**. Münch has been working for the international music label based in Eisenerz, Austria for 13 years. Throughout these years, the label has continued to develop into one of the world's leading independent rock and metal labels since its foundation in the early nineties. The promotion marks another milestone in Münch's career since joining Napalm Records on June 1, 2010. Münch plays a key role in the identification and development of emerging talents. For more, contact natalie.camillo@napalmrecords.com.

Jon Granat

Partner
JDM Music + Sound LLC

JDM Music + Sound LLC has announced the addition of **Jon Granat** to its leadership team as a **Partner**. Jon Granat, formerly the Senior Vice President of Global Sync Licensing at Nettwerk Music Group, brings a wealth of experience to JDM. At Nettwerk, a renowned Record Label and Publishing company, he successfully led a global team, steering strategies in creative, licensing, and business development. His work involved collaboration with prominent artists such as Passenger, St Lucia, Vacations, SYML, and others. Before his tenure at Nettwerk, Granat's diverse career spanned various roles, including Licensing, Clearance, A&R, Music Supervision, and Artist Management. For more, contact joshua@trendpr.com.

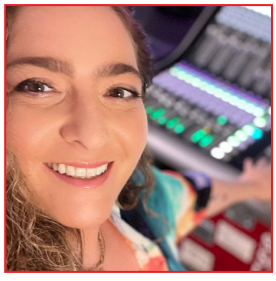
Laura Lawrence

Director of Marketing
Music & Arts

Music & Arts, one of the nation's largest musical instrument retailers and lesson providers, has announced the appointment of **Laura Lawrence** to the position **Director of Marketing**, effective immediately. The announcement was made by Music & Arts President Jeff Gottlieb and underscores the organization's emphasis on assembling a strong leadership team while pursuing ongoing growth. Lawrence will report directly to Gottlieb and work closely with the rest of the company's executive team as well as merchandising, retail operations and school services. For more, contact robert@clynemedia.com.

Jen Watman

Live Product Specialist
Solid State Logic



Solid State Logic announced that it appointed Jen Watman to Live Product Specialist. Watman is responsible for providing user support for the entire SSL Live product line. Since joining SSL, Watman has delivered SSL Live User Trainings to SSL's touring and house of worship customers, resellers and end users alike. One of her primary objectives will be to expand SSL's dedicated footprint in the Live and Broadcast markets. Before her SSL appointment, Watman was Production Technical Service Manager at University of Southern California's Thornton School of Music, where she was responsible for design, implementation and maintenance of the University's live production technical systems. For more, contact steve@creativesalesresource.com.

Jeffrey Adams

Vice President, Commercial Americas
Gibson Brands, Inc.

For the past two years, the **Gibson** leadership team has worked with outgoing **Tom Gordon** to prepare **Jeffery Adams** for the role of **Vice President, Commercial Americas**. Gibson officially announced that Adams has permanently stepped into the role, and will continue to report to Armin Boehm, Chief Commercial Officer (CCO) of Gibson Brands. Adams, who was previously Director of In-store Experience and Activation at Gibson, will lead the commercial business development team, the dealer product specialists, and the dealer service organization across their retail partners in North and South America. For more, contact lcoffey@primeprgroup.com.

Saidah Blount

Executive Director
BRIC

BRIC, a leading, multi-disciplinary arts and media institution anchored in downtown Brooklyn, announced the appointment of **Saidah Blount** as the **Executive Director** of its flagship program **BRIC Celebrate Brooklyn!**, which celebrates 46 years this summer at the Lena Horne Bandshell in Prospect Park. Blount will lead the curation, operations, and vision of the iconic performing arts festival, bringing years of experience at iconic brands like Sonos and NPR Music to the table. Blount and her team will help BRIC explore avenues to expand BRIC Celebrate Brooklyn! into the digital and multimedia space, building on the storied reputation of the live event. For more, contact naya@rootspr.agency.

Tim Carroll

President
The MIDI Association

The **MIDI Association**, a 501(c)6 nonprofit trade organization dedicated to expanding, promoting and protecting MIDI technology for the benefit of artists and musicians around the world, has named **Tim Carroll**, Focusrite Group CEO, as its new **president**. Carroll will serve a two-year term. The decision was made via an election by the association's executive board. The election of Focusrite Group CEO Tim Carroll is projected to be broadly welcomed by the Association membership and the industry. Focusrite Group's family of brands includes the iconic synthesizer brands Sequential and Oberheim, as well as MIDI controller and synth company Novation. For more, contact pr@clynemedia.com.

Matt Gralen

President
The Beatport Group

The Beatport Group announced the promotion of **Matt Gralen** to **President**, continuing to report to CEO, Robb McDaniels. In his expanded role, Gralen will work collaboratively with McDaniels on group wide strategy while retaining his role as Chief Financial Officer. Beatport's business has expanded significantly since McDaniels took over as CEO in 2017, with annual revenue more than tripling since the beginning of his tenure. This growth has been driven by momentum in Beatport's core offerings for DJs and a diversification and expansion of the company's product suite, which now includes offerings for producers, labels and fans. For more, contact molly@spinlab.net.

◄ SHURE MICROPHONES SM7DB VOCAL MICROPHONE

The new SM7dB is the first upgrade of the SM7B in 20 years and includes a custom Shure-designed pre-amp with technology licensed from Cloud and tuned by Shure engineers specifically for the SM7dB. This is welcomed news for users of inexpensive USB interfaces that struggled to provide enough mic gain for the original SM7B.

The new SM7dB has three operating modes: Bypass and either +18dB or +28dB of additional gain. These are set with slide switches on the back of the mic. +48-volt phantom power is required for the pre-amp, but you can leave it always on and freely switch back and forth between the original SM7B's sound in Bypass mode and then the SM7dB with the additional gain if you need it. Usually, the +18dB boost of gain is more than enough.

Other updates include: four easy-to-adjust slide switches replace the recessed switches used in the SM7B. These switches change between the three modes, the high-pass filter and the presence boost on/off switch.

These filters are available and work the same in either Bypass or Active modes just like the original SM7B microphone. I liked that the new slide switches are easier to use and are readily available.

The SM7B's popularity stems from its wide range of uses from radio station DJs to recording loud singers, or guitar amps and even close to drum kits. Its versatility has expanded with the increased gain required to record very quiet sources. The Shure SM7dB Dynamic Vocal Microphone sells for: $499 MSRP. Shure continues to offer the SM7B at $399 MSRP.

shure.com/en-US/products/microphones/sm7db

► LAUTEN AUDIO SNARE MIC

Lauten Audio's Snare Mic is a phantom-powered FET condenser microphone specifically-designed for snare drums. It has a 32-mm diameter capsule, cardioid polar pattern and a 20-Hz to 20-kHz response. It has a high dynamic range and is capable of handling very loud sound of 135dB SPL minimum. It has up to 28dB of off-axis sound rejection to minimize leakage from other parts of the drum kit—actually all sound.

Measuring only 4.2-inches long, Snare Mic's diminutive size allows new possible placement locations all around the snare drum. The included quick start guide shows three placement suggestions (starting places) and the sounds you'll get in those positions. Snare drum sound changes drastically with small distance differences (proximity effects), aiming angles and the inherent directional characteristics of this mic.

For further sound shaping and exactly "dialing in," Snare Mic has two, three-position filter switches located right on the mic's body. There is a high-pass filter with Flat, 80Hz, or 140Hz choices and a low-pass filter with: Flat, 5-kHz, and 12-kHz choices.

These filters modify the behavior of the mic itself. Various combinations of these two switches actually change the microphone's sensitivity above and below their cutoff frequencies but without altering the "shape" of the cardioid polar pickup pattern.

In our tests, we found the Snare Mic produced a very flattering snare drum sound for our 6 ½ by 14-inch Ludwig Black Beauty. My drummer (a studio engineer/owner) remarked that it usually takes at least two mics to get the sound we got with the one Lauten Snare Mic.

We also tried all three of the suggested starting positions in the included (.pdf) guide and I liked the 30-40-degree angle with the mic about two inches just over the rim. This produces both a solid low frequency punch and also added a good "crack" to the sound. I ended up for the particular song, using the 80-Hz position on the HPF to reduce some of the subsonic energy leakage from the kick.

A worthwhile addition to your mic collection and strictly for a good snare drum sound, the Lauten Snare Mic is designed and tested in California and sells for $398 US Street price.

lautenaudio.com/snare-mic

◄ D'ADDARIO BACKLINE GEAR TRANSPORT PACK SOLO

For the single musician or audio engineer, the Backline Gear Transport Pack Solo is two-thirds the size of the original that many players found too large for their needs. Like the original, it is a purpose-designed backpack that organizes and holds all the cables, clips, adapters—even mics for use on a live stage or in the recording studio. Even if just used as a travelling backpack for a quick overnight trip, the attractive Backline Gear Transport Pack Solo is very handy with all its many zippered pockets, water bottle holder and resizable internal spaces.

A study in gear organization and also perfect for live sound engineers, the Backline Solo is not big at all but sleek and streamlined; it has six specialized compartments for stowing and protecting a lap top computer with its cables, or any expensive and larger electronics (tablets, screens, mouses). I liked that the inside is covered in Velcro™ so you can freely make any compartment much bigger or smaller; or even completely remove one the partitions for carrying odd-shape gear or just have more room.

The D'Addario Backline Gear Transport Pack Solo is made from heavy-duty, nylon material with water-resistant zippers, and has comfort-padded contact points (where the back of the pack touches your back); it will stand up freely even when completely empty.

D'Addario Backline Gear Transport Pack Solo sells for $169.99 MAP and is great for storing musical instrument accessories, stomp pedals, and travel accoutrement between gigs.

ddar.io/backline-solo-mc

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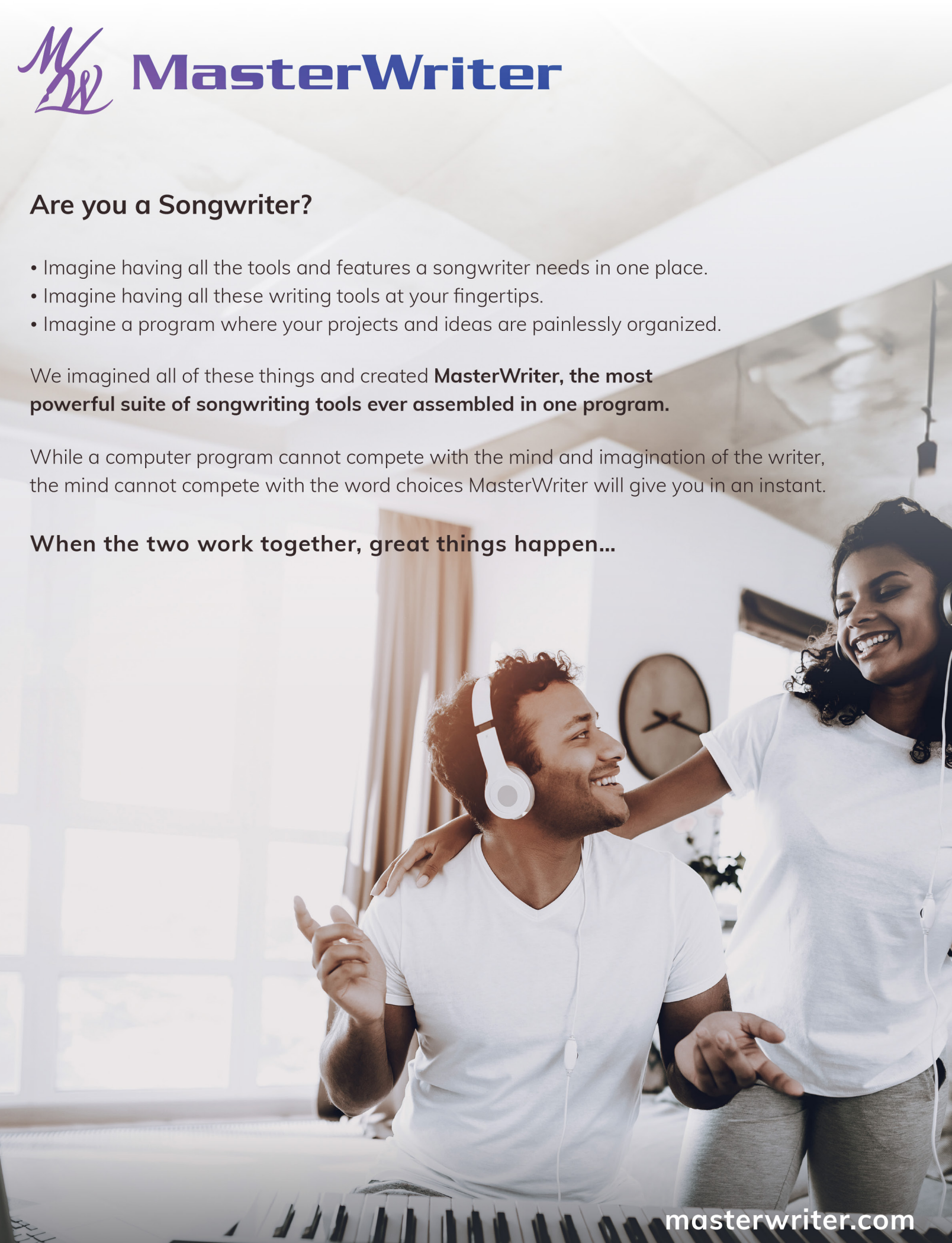

masterwriter.com

MIXLAND SUBLOOM PLUG-IN

Subloom (version 1.07) is a low frequency processor for kick drums but it is great for other drums and low frequency instruments in my music mixes. I use Subloom as an inserted processor in Pro Tools and the Wet/Dry control as an automatable effect.

Subloom's chain of processors starts with the Kick section with both high and low-pass filters; generated curves graphically represented in a spectrum analyzer screen. There is also a Reso control for applying a super high-Q boost at a tunable frequency of the high-pass filter. I liked that you could tune this big boost to the song's musical key—this effect comes on suddenly near the knob's full CW position.

The three-band equalizer has up to 12dB of boost/cut at three different frequency choices for each of the bands. These frequencies are perfect for equalizing kick drums with EQ changes graphically depicted in the GUI. Just below the equalizer is the Transient/Saturation/Wrap section. Transient will boost or reduce the attack (beater) part of the sound but not like a transient designer—it sounds more like a real analog compressor and you can apply Transient processing pre/post the final Saturation section.

I had very good results using the Saturation section on sustaining bass guitars as well as kick drums. There are three different Saturation types: 2nd harmonic tube amp or more edgy 3rd harmonic distortion. This section has something called Wrap that produces a wacky interaction between Saturation and EQ and I'm still experimenting with it on all sorts vocal and instrument tracks.

The Sub section is the other half of Subloom. It is an sinewave generator that dynamically "tracks" the Kick section of the plug-in. Like an old dance remixer trick, Sub will add a tunable tone to your kick drum sound. You can adjust its pitch exactly, set the attack and decay/release time or how long the sinewave continues after it hits.

Along with the Trigger threshold fader in the middle of the GUI, Attack and Decay timings are super important especially for busy, up tempo kick drum playing.

The same set of controls on the Kick section are duplicated here including: Saturation in/out, Phase/Polarity flip, Mute and Solo. Finally, there are two, white mix faders to combine the Kick channel and the Sub channel for just the right blend. Like all the controls on Subloom, there are popup windows to indicate the dialed parameter values such as the Amount from 1 to 10, Frequency for EQs, and Time in MS for Delays.

I'm having a lot of fun and still learning all the uses of Subloom and I just love that all these sound design processors are all running at the same time within one plug-in! Subloom from MixLand sells for $49 runs AAX, VST and AU Mac (M1 or M2) or PC 64-bit hosts only.

mixland.io

▶ FOCAL TRIO6 ST6 STUDIO MONITORS

Focal completes the ST6 line with the beautiful Trio6 ST three-way studio monitor. These come with dark red, natural ash veneered side panels and have a frequency response down to 35Hz and they weigh 55-pounds because of their internally-braced heavy-duty construction.

In my recording studio, these are by far the best sounding monitors I've had here but also the most expensive. I use them because they have a new feature that I find especially useful for mixing music called the Focus Mode. It is a way to turn them into 2-way or 1-way monitors at any time at the touch of a switch to listen and check my music mixes in known, restricted frequency ranges.

Usually, I would check mixes on small speakers or my Yamaha NS10ms with a separate power amplifier. But the whole problem with that age-old routine is that the listening position is NOT maintained because these additional speakers take up room and have to be located either too far left and right of your main monitors or conversely, too close together which compromises stereo width and imaging.

Focus mode lets you stay in the proper listening position for regular 35Hz to 40kHz operation, Focus Mode 1 has a 100Hz to 15kHz using only the mid-range driver for a 1-way system and then Focus Mode 2 is a two-way system with an 80Hz to 40kHz response with the addition of the tweeter. Separate crossovers and filters are used for each mode and switched in/out using relays.

Focus Mode is like having three different monitors in one cabinet.

focal.com/en/pro-audio/monitoring-speakers/st6/trio6

BLACK LION AUDIO REVOLUTION EXP

Black Lion Audio's Revolution EXP is a 1U expansion chassis to augment Black Lion's existing line of portable recording interfaces. There are 8 analog ¼-inch TRS balanced input/output connections with switchable levels between +4dB/-10dBv and then eight, line level outputs. There are 16 channels of ADAT Optical I/O and the proprietary Macro-MMC clocking system ensures that every connected device syncs together and sounds great.

Any ADAT-compatible recording interface is expanded with more inputs and outputs with the Revolution EXP. Connect the two devices using the four TOSLINK fiber optic sockets on the rear panel for up to 16 channels of 16-bit/44.1kHz or 24-bit/48kHz ADAT I/O.

You may also use S/Mux to add four channels of I/O at 24-bit/96kHz or just two channels of audio I/O at 24-bit/192kHz. Revolution EXP has both a Word Clock input to synchronize it to your existing system as well as a Macro-MMC Clock output BNC connector to work as a Master clock.

The Revolution EXP's front panel has four metering windows that measure both inputs 1 thru 4 and 5 thru 8 as well as outputs 1 thru 4 and 5 thru 8. The front panel also has LEDs to indicate Macro-MMC, ADAT or BNC sync sources as well as the system clock rate.

The Revolution EXP sells for $799 MSRP.

blacklionaudio.com/store/interfaces/revolution-exp

BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility in North Hollywood called Tones 4 $ Studios. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. barryrudolph.com

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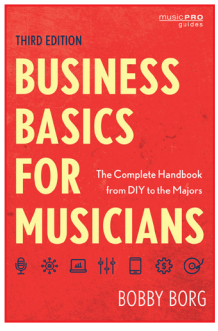
Author, teacher, rocker, Bobby Borg's "Complete Handbook from DIY to the Majors" is newly updated to include new insights into A.I., NFTs, the metaverse, music royalties, DIY strategies, major-label record, publishing, merchandising deals and more. With an honest approach to the complicated-for-musicians "Type-A stuff," Borg continually establishes himself as an expert source for navigating a successful career in the music industry.



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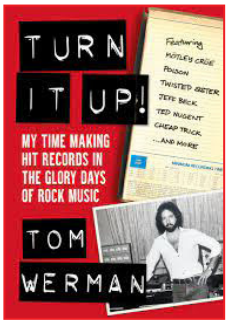
By Tom Werman

(paperback) **$24.95**

Tom Werman's *Turn It Up! My Time Making Hit Records in the Glory Days of Rock Music* is an autobiography from the Epic Records A&R man who brought the world REO Speedwagon, Boston, Ted Nugent, and Cheap Trick, and as an independent producer, worked on landmark albums by Mötley Crüe, Poison, Jeff Beck, Lita Ford and more. Werman offers insights into the recording process, the role of the producer, and the values that create a hit record.

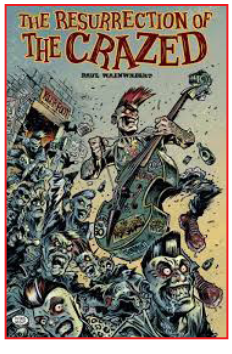


The Resurrection of the Crazed

By Paul Wainwright

(paperback) **$25.99**

Paul Wainwright came to teenagedom in the '80s, where he was obsessed with the psychobilly/neo-rockabilly scene of London. Wainwright documented the people, places and music in his fanzine *The Crazed,* which enabled him to be a trusted source and gatekeeper, interviewing leading bands such as The Meteors, GuanaBatz, Demented Are Go, Restless and more. *Resurrection* not only retells the "you had to be there" stories behind-the-scenes, but is a testament to Wainwright's labor of love that helped launch careers and the culture.

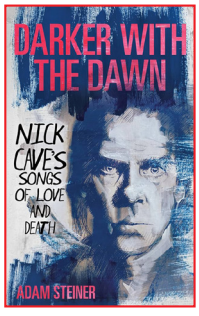


Darker with the Dawn - Nick Cave's Songs of Love and Death

By Steiner

(hardcover) **$32.00**

For nearly 40 years, Australian-born troubadour Nick Cave has created introspective art in the form of the traditional murder ballad to deconstructed garage rock and ambient electronica. *Darker with the Dawn* may be most appreciated by devout fans of Cave, though will indubitably turn any curious reader into a Cavehead. Steiner reflects upon Cave's journey from his childhood, struggles with drug addiction, his fascination and closeness with death and his sense of spirituality.



Apotropaic Beatnik Graffiti

By Mark Mothersbaugh

(hardcover) **$60.00**

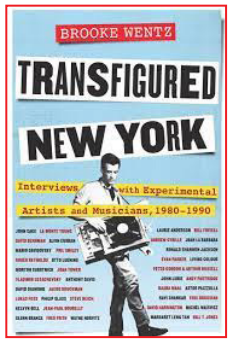
DEVO co-founder, Mark Mothersbaugh, who is also a prolific conceptual artist in his own right, has released his new book, *Apotropaic Beatnik Graffitti.* A collection of neo-dada stream-of-conscious visualizations and poetry. *ABG* represents five books from Mothersbaugh's vast collection that have been a source of lyrics, album titles, graphics, and concepts for larger art pieces.

Transfigured New York: Interviews with Experimental Artists and Musicians, 1980-1990

By Brooke Wentz

(hardcover) **$40.00**

In the 1980s, Brooke Wentz was the host of Columbia University's radio show *Transfigured Nights*, where she garnered interviews with pioneers of a burgeoning avant garden music scene of N.Y.C. Wentz, now a producer, author, and founder of Seven Seas Music, recounts her talks with legends in the making like Bill Frisell, Philip Glass, and Laurie Anderson, who convey what it was like to be a struggling artist in the scene, accompanied by intimate black-and-white photos.



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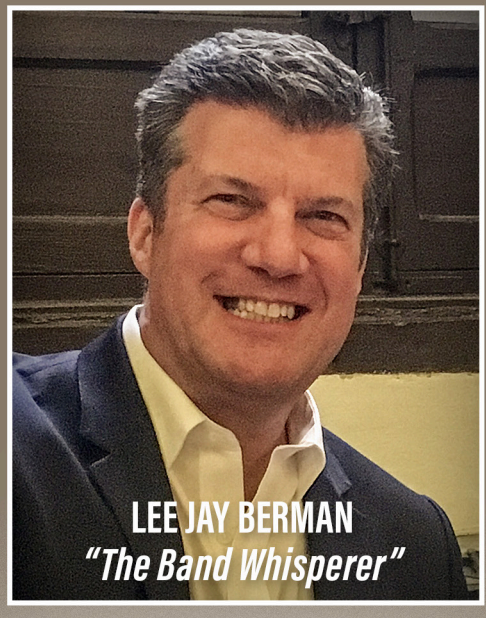

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Hollywood Independent Music Awards

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HMMA and HIMA Founder Brent Harvey: Since launching his producing career at 15 with The Second Annual People's Festival in his hometown of Anchorage AK, Brent Harvey has played numerous roles in the music industry, dedicating decades of his life to artist development, artist advocacy, talent booking, concert production, charitable fundraisers and many other events. As owner and founder of KBH Entertainment Talent Agency, he has produced hundreds of live music shows and supplied A-list talent (Smokey Robinson, Kenny Loggins, Earth, Wind & Fire, David Foster, et al) to fundraisers, film festivals and other special events. His passion for championing independent artists led him in 2009 to create the Hollywood Music in Media Awards, an awards showcase that has since filled a unique niche—honoring music specifically created for visual media, including film, TV and video games.

Transition: Held at the Avalon in Hollywood for the last five years, the HMMAs evolved in a unique way, with the focus on the visual portion of the awards slowly relegating many of music categories to secondary status towards the end of the show. Famed nominees like Hans Zimmer and Alexandre Desplat, and attendees like Danny Elfman, Olivia Rodrigo and Tom Hanks began edging out the indies the event was originally created for. Realizing he would have to move those categories into their own separate awards show, Harvey secured the trademarks and copyrights for a new event, aptly called the Hollywood Independent Music Awards (HIMA). He and his team put on their first HIMA event in August 2023 at the Avalon in Hollywood.

HOLLYWOOD INDEPENDENT MUSIC AWARDS 7.18.24

HIMAwards' Founding Philosophy: Branded as the premier global platform for independent music, The Hollywood Independent Music Awards recognizes the outstanding contributions and content creation of emerging and established artists, songwriters, composers and studio recording professionals from around the world. More than simply an annual award show event, HIMAwards is dedicated to providing invaluable human resources, tools, education and opportunities to help artists develop successful careers. The bluntness of their full-page ad in *MC* says it all about the organization's priorities: "We don't give a shit how many streams or followers you have...is your music good?" Harvey says, "When I ask artists, which is more important, 5M casual views or 500 dedicated fans, it often stops them in their tracks. If you have true fans, you can build a career because they will support everything you do. I like to call HIMA an opportunity disguised as an awards show, because handing out hardware is one thing, but the most important thing for attending indie artists should be the connections and relationships they foster from the event."

Basics and Submissions for the 2024 HIMAwards: The 2024 HIMAwards take place at the Avalon on July 18. The submissions process began on Feb. 15. There are 40 categories, some of which will be presented in video packages at the event. Just as last year's event had a special showcase for Afrobeats/Afropop, there will be a few categories outside of the mainstream this year. Submissions are reviewed by the HIMA PROTEAM, specialists in their domains who are all seasoned, no nonsense industry veterans who possess what Harvey calls the "three C's": character, class and credibility. Most of the selection committee members are also on his advisory board. Though Harvey is the titular head of HIMAwards, he gives all credit to his production team for pulling off the first and future award shows. "I'm the coach, they're the stars," he says.

Contact Hollywood Independent Music Awards, 323-391-3903
support@himawards.com

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▲ ALLEGAEON REUNITES WITH OG SINGER

Allegaeon entered alongside original vocalist Ezra Haynes to record their seventh full-length album with longtime producer Dave Otero (Flatline Audio). Guitarist Greg Burgess said, "We are really excited to get back in the studio with Dave and get to work."

▲ GRAMMY AWARDS® AUDIO TEAM COLLABORATES

The 66th Annual GRAMMY Awards® showcased an amazing collection of musical performances and tributes, and the technical staff consisted of audio pioneers who continually strive to employ the latest in technology to enhance the show.

▲ KACEY FIFELD NEVER REPLIES

N.Y.C.-based singer and songwriter Kacey Fifeld was recently at the Brandy Melville studio in Manhattan recording live versions of her EP singles "Never Reply," "Blameless," and "Self Sabotage." *The Nostalgia Haunts Me* drops in March.

▲ TZARINA LIVING ON BORROWED TIME

Post-hardcore band Tzarina released new single "Borrowed Time" on Feb. 9 via TLG/Virgin Music Group. The band will be holding their album release show at the iconic Saint Vitus Bar in Brooklyn, NY on March 20.

PRODUCER PLAYBACK

"We have a commitment to making really cool records. The stuff that we've done didn't exist previously. We don't simply do reissues. We do [a record] when there's a compelling story or an interesting reason to do it."

– **CHERYL PAWELSKI** *(Legacy Collections of Hank Williams, The Band, Emitt Rhodes)*

▲ STEVE AOKI AND LIL JON GET LOW

Artist and producer Steve Aoki has joined forces with rapper and producer Lil Jon for new collaboration "Get Lower." The single pays homage to Lil Jon's 2003 chart-topping club record "Get Low."

▲ MUO DUO EXPLORE THEORY

Sibling act Muo Duo can be seen here at sessions recording *The Muo Theory* EP, at Bunker Studio in Brooklyn, NY. The band has just released "Exciting Times," the synth-heavy first single from the EP, and this is the first of three planned EPs. Busy days!

▲ CAPCOM PICKS PMC LOUDSPEAKERS

Japanese games developer Capcom has chosen PMC loudspeakers for its new Dolby Atmos immersive audio Dubbing Stage in Osaka where the system is already being used to mix major titles such as *Resident Evil 4* and *Street Fighter 6.*

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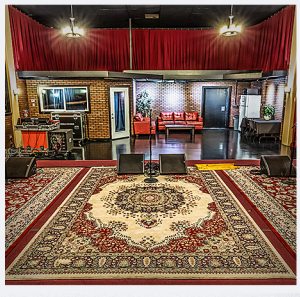

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MARK EVERTON GRAY

Engineer and drummer Mark Everton Gray learned a large chunk of engineering by recording himself and friends' bands. Later he went on to study the music industry in college and to work for several labels and related outfits. Ultimately, though, he realized that he loved music more than business and enrolled in an audio engineering program in London. He's since worked in studios around the world with artists including Celine Dion, Elton John and Imagine Dragons. These days, much of his edits and mixes are done at his home studio in Asbury Park, NJ.

As an engineer, you develop a sense about when an approach is working and when it's falling short. "Usually you know within the first 10 minutes, but sometimes it takes a while to figure it out," Gray says. "It depends how long you've been listening to the idea. I was fortunate enough to work with the great producer Larry Campbell [Bob Dylan and Willie Nelson, among others] and his adage was always 'You can't take it out if you don't put it in.' When I have the reins in the studio, I'll try things."

With hundreds of records to his credit, Gray has grappled with countless challenges throughout his career. Many issues he's faced can seem simple in retrospect. But psychological swindles have long been hindsight's stock-in-trade. "We did many live shows in Vegas with a lot of fiber optic lines running up from the Pearl Theater into the Studio at The Palms," he recollects. "There was a split at the stage and then it would go through digital converters and I'd be able to record my own separate levels."

Engineers often favor a compressor, microphone or even a vintage instrument while in the studio. But for Gray, the thing that most moves his meter is a dependable console. "A well-maintained console doesn't have to be vintage," he asserts. "I'm a big fan of using faders both large and small. I love the Neve 8058 but also the API Legacy as well as the SSL XL 9000 K and others. Whatever I can use to push it, get some real grit and up into the second and third harmonics, that's my favorite piece of gear."

When an expert steps into the room, people often want to hear their stories. As an industry veteran, Gray has amassed a mountain of them. "I was lucky to do about five albums with Celine Dion," the engineer observes. "We recorded her live with a band—Herbie Hancock and his trio—which is something she'd never done before. They covered Ella Fitzgerald's 'Mr. Paganini.' In order to get Herbie's aircraft-carrier-sized piano into the building—the studio was on the third floor of The Palms' Fantasy Tower—we had to use a giant crane. It was a fun day."

Gray is working with a number of artists now, many of which he can't discuss due to non-disclosure agreements. Beyond those, he's also engineering project band New Age Bully and a "lifelong" undertaking with his friend Michael Pope titled *Synematika*.

Visit markevertongraynoise.com; Contact gihanasalem@gmail.com (publicity); john@westonmgt.com (management)

THE 3 MOST IMPORTANT

. . . lessons he's learned as an engineer and musician are:

- **Always anticipate an artist's needs. Keep your ears open and your mouth shut. It's a dictatorship not a democracy.**
- **If your session management is great, you can push the envelope and be creative.**
- **Have fun. It's all about vibe. If there's not a good vibe on a session, it's going to be a long session and a long day.**

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Publicity: Margo Kaplan - Venable, MHKaplan@venable.com
Clients: Many entertainment industry clients including production companies, talent agencies, management companies, concert promoters, and record labels.

BACKGROUND

Joshua Rosenberg wanted to become a screenwriter, so he moved to L.A. and earned a master of fine arts from University of Southern California. After a few years, he realized being a television and movie scribe wasn't his destiny, so he attended Loyola Law School. In January of 2022, he joined law firm Venable, where he represents a wide variety of entertainment industry personalities and entities.

> *"I like to handle cases where the client is passionate and invested, whether it's a dispute over royalties or representation or protecting their brand."*

Transactional Versus Litigation Lawyers
There are two types of entertainment attorneys: transactional and litigation. Transactional attorneys do the deals. They represent the talent. Those are the types of lawyers the clients like to speak to, because usually they're making their clients lots of money. I'm the one who comes in when the deal goes wrong.

A Hearty Defense
I try to resolve [an issue] before it goes to trial or becomes public. At the same time, I vigorously defend my clients, both on the plaintiff and defense side. When I'm representing talent, I'm protecting their rights, everything from their intellectual property to their privacy. A lot of my clients are celebrities who have stalkers, so I work with their private security and threat assessment people. I'm sort of a one-stop shop when it comes to problem solving.

A lot of the dealmaker entertainment lawyers bring me in to do everything from writing a motion to be heard in court or defend them in litigation, to some of the more sensitive matters that aren't really resolved in court but through other means.

A Lack of Proper Paperwork
The music industry, in particular, can be problematic. If people contribute to a song and there isn't something signed in writing, you're going to have disputes. I have a case right now where I'm representing Jason Derulo and Sony Music, who are getting sued by a person who claims he cowrote and coproduced the song "Savage Love." The remix with BTS was number one on the Billboard Hot 100 in 2020. That's litigation where I'm lead counsel.

The Right Stuff
A good entertainment lawyer is someone who knows how best to solve a problem for their clients so they can go on doing what they love to do.

Putting Artists at Ease
A lot of [artists] don't want to talk to their litigator, because it's stressful. Part of my job is to take away the worry. That's consistent with every client, whether it's a singer-songwriter, an in-house counsel for a record label, or a publisher. "You are not to worry about this." My job is to give you peace of mind.

A lot of that comes with explaining the process, projecting confidence, and making sure you earn their trust. Sometimes, I deal with lawyers, so I don't have to explain certain things. Other times, I deal with people who have never been involved with a lawsuit. You have to really start from the beginning and distill it down. That has nothing to do with someone's education. If someone tried to explain to me how to create a song, I would be lost. Everyone does different things. It's just what I do.

Referring Matters to Partners
Venable is a full-service law firm. It has corporate. It has trusts and estates. It has bankruptcy. It has trademark prosecution. It has patent work. It literally does everything. I worked at a litigation-only firm for eight years. Now, not only can I handle litigation matters but also I can refer [clients] to one of my partners.

A client I've done litigation work for is called Love Renaissance, which is a record label. They came to me and were like, "Someone wants to buy a portion of our company." A partner of mine does that kind of work and handled the transaction.

The Danger of A.I.
I keep an eye on some of the cases, because it's obviously new. Technology always poses threats to the music industry. In this instance, it's affecting all aspects of the entertainment industry, not just music but also film and television. That's why the guilds are striking.

If you give A.I. a database of every movie ever made and a few plot points—*Die Hard*-meets-*Pretty Woman*—the screenplay is probably not going to be so bad. That's kind of terrifying.

So lawsuits have been filed. But, at some point, technology wins out. It's going to be interesting to see how the industry adapts to these new technologies.

"Heart on My Sleeve"
I had a referral source ask about A.I. because of that song that [sounded like] Drake and The Weeknd. "This is concerning. What's going to happen?" And I'm like, "If something happens to one of your clients, let me know." That example scared a lot of people. I'd like to think there's something special about music that A.I. cannot replicate.

Protecting Your Voice and Image
There's both the statutory law and what we call common law that protects your privacy and right of publicity. To the extent someone tries to use A.I. to replicate [your sound and likeness,] that would be a violation of those rights.

I had a matter that settled before litigation where a prominent company used not only what we call a sound-alike song of a client but also a look-alike of the artist. You had a commercial with somebody who looks just like the artist singing along to a song that sounded just like this artist's number-one hit song. We were able to resolve that before it went to court because it was so obvious.

Register Songs and Seek Legal Advice
Register things with the U.S. Copyright Office, because that gives you a presumption of copyright ownership. And consult counsel before signing any agreement. It doesn't have to be a top-flight firm. I know plenty of attorneys who work by the hour, solo practitioners, who zealously defend the rights of artists.

Dealing With Leaks
I work with record labels that have leaks departments and investigators. It really is a game of whack-a-mole in terms of DMCA takedowns. Discord is one that has been really problematic. It's easier with YouTube or Facebook or Instagram. But there are websites where users are able to anonymously auction off songs. It's tough, because not only are you trying to get stuff taken down and it keeps popping back up but also you're trying to investigate the source of these things.

Understanding the Creative Process
I came to L.A. as a creative. I've seen all phases of the entertainment industry, music as well as film and television. I really understand, appreciate and admire what an artist has to go through and how hard they have to work.

OPPS

Insomniac Events wants a Summer Paid Intern—Music Group Marketing
Insomniac Events is seeking a highly motivated and proactive Insomniac Music Group Marketing Intern to join the records team in Calabasas, CA. This position will be hands-on experience in an exciting, fast-paced, friendly and inspired setting. This position reports to the Director, Insomniac Music Group & Insomniac Music Group Marketing Specialist. This is a paid internship and not a remote position. Shadow label department closely to help with certain label functions. Apply at EntertainmentCareers.net.

Warner Music Group wants a Content Creator
You will work with clients to secure WMG sound recordings in film, TV, trailers, and promos in order to bring in licensing revenue and promote artists to the benefit of the overall company, including other marketing opportunities related to sync. This role will work and coordinate with the clearance team as well as all Frontline Labels, International Affiliates, and their vast catalog. Apply at LinkedIn.

Universal Music Group wants a Manager, Accounting
Universal Music Group (UMG) currently has an opening for an Accounting Manager position within its Central Accounting Services (CAS) division. This position will manage all cost accounting activities for UMG's manufacturing division (Universal Manufacturing & Logistics) and all UMG record labels in the U.S. in support of the general accounting close cycle and corporate reporting. The ideal candidate must possess a Bachelor's Degree in Accounting, and have at least 4-6 years of accounting experience, preferably in SAP Hana environment. Apply at ShowbizJobs.

Amazon.com wants a Head of U.S. Music Programming
Manage a large programming team that has depth of knowledge and expertise in all key genres. Set both short-term and long-term strategic goals and objectives for the programming team. Build out and oversee all station and playlist programming for Amazon Music customers, and apply a deep understanding of customer expectation to both. Shape the customer experience for engagement with music across visual platforms and Alexa-enabled devices. Develop relationships with content creators and the industry to build unique programming for Amazon Music customers. Determine the metrics and analytics that best inform our programming. Become an ambassador for Amazon Music. Share expertise and best practices globally. Apply at Geebo.

Paramount wants a Coordinator, Music Production
This position is responsible for coordinating and managing daily operations of music production as assigned by the Director, Music Production. Responsibilities to include, but not limited to: Read incoming scripts and flag for music items; Monitor PIX daily for updated script pages & shoot schedules for new or changed music items; Work in SAP & Vista coding, inputting, checking & monitoring cost data; Preparing, processing, tracking & organizing start forms and onboarding for all hired music editorial/ production personnel; Manage travel and visa arrangements for music production staff; Book & coordinate production related activities (ie. Studios, cartage, rentals, catering, couriers). Apply at Paramount Careers.

Walt Disney Animation Studios wants a Music Editor
The Walt Disney Animation Studios combines the best in artistry and storytelling with cutting-edge technology to bring first class entertainment to the big screen for audiences around the world. We currently have an exciting opportunity for a Music Editor to join our team onsite at our Burbank, CA Studios. Be a part of the magic as you dive into each evolving project at Disney Animation. The Music Editor reports to the Supervising Music Editor. Apply at Disney Careers.

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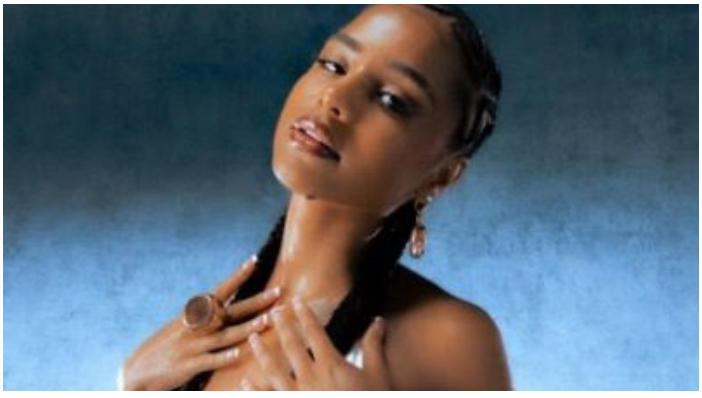

▲ TYLA PLAYS TRUTH OR DARE

Grammy nominated global Amapiano Pop/R&B star Tyla has released a new music video, for the sultry soul anthem "Truth Or Dare." The video, which obviously stars Tyla, is directed by NABIL, known for his work with Kendrick Lamar, Kanye West and Frank Ocean. The "Truth or Date" single has accumulated over 136 million views on TikTok. Contact ayanna.wilks@epicrecords.com for more info.

DIY Spotlight SUSAN HYATT

After a short period with garage-rockers the Pandoras, Susan Hyatt formed the alt-punk band Pillbox in London in the early '90s, and started generating some great press. It should have done; the U.K. lineup of Pillbox was thrilling, both on record and live.

"I formed Pillbox in London during the 90s with two British gentlemen," Hyatt says. "Pillbox was all about teenage angst and the raw feelings that I was still processing."

By 2001, Hyatt had a new project—the new-wave/synth-pop-influenced Stimulator. A musical partnership between Hyatt and guitarist-producer Geoff Tyson, Stimulator represented the more mature side of her musical journey.

Stimulator ended up on tour in the States opening for Duran Duran. Meanwhile, Hyatt found that songs by both Pillbox and Stimulator were being licensed to film and TV. More recently, Hyatt (now based on Nashville) reformed Pillbox with a whole new lineup.

"I try to maintain the authentic Pillbox sound by using the same musical equipment, including my Boss Super Feedbacker and Distortion Pedal, to recreate the '90s experience for those who are too young to have been there."

Pillbox recently released a new album, *The Grunge Chronicles*, which compiles their heavier, edgier material ("none of the pop stuff"). Hyatt says that the EP is therapy for her.

In addition to her music, Hyatt provides therapy and coaching for bands and artists.

"When I was featured on the front page of the Wall Street Journal in 2017, as an artist who actually got therapy with my band, I was inspired to become a licensed therapist for bands," she says. "Songwriting is about expressing your emotions and when you write a song you are being emotionally intimate with your audience."

For more information, visit susanhyattmusic.com

JENNA DOOLITTLE

PROPS

Congrats GRAMMY Winners
Congratulations to the many artists and industry professionals that picked top Grammy awards at the 2024 event. There are obviously too many to list here, but the headlines include Miley Cyrus winning Record of the Year for "Flowers," Taylor Swift winning Album of the Year for *Midnights*, Billie Eilish and Finneas winning Song of the Year for "What Was I made For?," and Victoria Monét winning "Best Artist." Visit grammy.com for the full list of winners.

THE BIZ

The American Federation of Musicians Released a Statement Regarding Contract Negotiations With the AMPTP
Tino Gagliardi, AmericanFederation of Musicians of the United States and Canada international president and chief negotiator, issued a statement on the Basic Theatrical Motion Picture and Basic Television Motion Picture Agreements contract negotiations with the Alliance of Motion Picture and Television Producers (AMPTP), which read in part: "The first 10 days of negotiations with the AMPTP concluded at the end of last week without us reaching an agreement. However, while we have not resolved our core issues of streaming residuals and protections against A.I. or addressed key issues such as wages and other contractual protections, sufficient progress has been made that we have scheduled two additional negotiation dates at the end of February." For more info, contact afollett@afm.org.

BRETT CALLWOOD has written about music for two decades, originally for Kerrang!, Classic Rock, Metal Hammer and more in the U.K. He's the author of two books, about Detroit proto-punks, the MC5 and the Stooges. He's now the music editor at LA Weekly, and has regular bylines in the SF Weekly, Tucson Weekly and idobi Radio, as well as here in *Music Connection*. He can be reached at brettcallwood@gmail.com

▲ BKTHERULA GETS COLORFUL

Atlanta rapper Bktherula recently announced the forthcoming release of upcoming project *LVL5 P2*, set to drop on March 8. According to a statement, "The highly anticipated album is an embodiment of Bk's new style of rap psychedelic, blending distorted and chaotic soundscapes with unapologetic flows and ethereal melodies." Contact aishah.white@warnerrecords.com for more info."

The LEGAL Beat

BY GLENN LITWAK

CONGRESS CONSIDERS NEW A.I. BILL

On January 10, 2024, a group of bipartisan members of the U.S. House of Representatives announced they are considering a new Artificial Intelligence ("A.I.") bill that will address this issue affecting artists. It is called the No Artificial Intelligence Fake Replicas and Unauthorized Duplication Act ("No A.I. FRAUD Act").

The No A.I. FRAUD Act is based on the Senate considering (last October) a draft of a similar act called the Nurture Originals, Foster Art, and Keep Entertainment Safe Act ("NO FAKES" Act)

The No A.I. FRAUD Act's purpose is to protect people's voice and images from A.I. replicas. They state that it targets "abusive A.I. deepfakes, voice clones, and exploitive digital human impersonations." But what are Deepfakes? According to the Merriam-Webster dictionary, a deepfake is "An image or recording altered and manipulated to misrepresent someone as doing or saying something that was not done or said." Often Deepfakes are done with bad intentions, and they can distribute false information.

The Act would establish a new federal "right of publicity" which means it will protect against using someone's voice, likeness, or other personal characteristics without permission. Approximately half of the states (like California and New York) already have a state law right of publicity.

The Chairman and CEO of the Recording Industry Association of America, Mitch Glazier, stated, "The No A.I. FRAUD Act is a meaningful step towards building a safe, responsible, and ethical A.I. ecosystem, and the RIAA applauds Representatives Salazar, Dean, Moran, Morelle, and Wittman for leading in this important area. To be clear, we embrace the use of A.I. to offer artists and fans new creative tools to support human creativity. But putting in place guardrails like the NO A.I. FRAUD Act is a necessary step to protect individual rights, preserve and promote the creative arts, and ensure the integrity and trustworthiness of generative A.I.. As decades of innovation have shown, when Congress (billboard.com/t.comgress/) establishes strong IP rights that foster market-led solutions, it results in both driving innovation and supporting human expression and partnerships that create American culture."

While A.I. can be used in positive ways, such as enhancing streaming service and using certain techniques, it has also been used maliciously. Unauthorized imitations of artist's voices have been spreading fast over the last few years on the internet with no penalties. According to Michael Huppe, President and CEO of SoundExchange, "Every day, music artists are being exploited as their creative works are harvested, manipulated, and repackaged without consent, credit, or compensation. The No A.I. FRAUD Act will create a federal property right for likeness and voice while providing real penalties for companies and individuals who attempt to steal and profit off of the intellectual property of music creators."

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gtllaw59@gmail.com or visit glennlitwak.com.

The above is a brief overview of the subject and does not constitute legal advice.

Nisha Catron

Award-Winning Composer
Actor/Producer in *Voyager 2150*
and *Seance Games Metaxu*
Directed by Tane McClure

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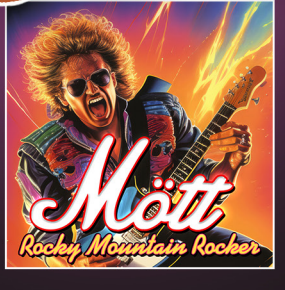

Martin "Mött" Epp . . . Seasoned musician, songwriter and producer from Colorado. Seeking licensing, publishing, and placements for song catalog

martinepp.com • reverbnation.com/mött • youtube.com/@mottepp1960

GAVIN MAGNUS

Date Signed: July 2023
Label: Big Noise
Type of Music: Pop, Rap
Booking: Mark Cheatham - CAA
Legal: Matt Buser
Publicity: Samantha LaPare - Big Picture Media
Web: gavinmagnusline.com
A&R: John Feldmann

Five years is an eternity in the music industry, particularly in recent years. In that span of time, popular music often reinvents itself, bands put out a few records and record label executives tap young adults to keep their artist roster fresh.

For newcomer Gavin Magnus, it took that same amount of time for him to get his proverbial ducks in a row before diving headlong in music. But the genre-bending singer doesn't lament the five-year slog, because he's still only 16 years old. So, how did he manage to break through at such a young age? Yup, you guessed it: by creating a viral video that introduced him to millions and millions of YouTube viewers.

"It's funny," he begins. "When I was listening to music in middle school, I always played it through Soundcloud and YouTube. I was never really into those [platforms,] but when I discovered Spotify, I was, like, 'Oh, this

"I downloaded Spotify... and became a musician."

is pretty sick.' So, I downloaded Spotify, started streaming all my music on there and became a musician."

His social media presence skyrocketed to such grand heights that Columbia Records recruited the then-12-year-old as the youngest signee in the label's 135-year history.

Even though Magnus and Columbia made history together, their partnership just wasn't meant to be. Instead, the social media star—whose music melds rap and pop-punk—reached a multi-album deal with Los Angeles' Big Noise Music Group in July.

"Pop music with a little bit of rap in it—that's my lane," the vocalist says.

Magnus and Big Noise's arrangement came to fruition after the company's A&R chief, Goldfinger frontman John Feldmann—like Columbia—caught wind of Magnus' towering online presence (and practically incalculable video views). Five months later, Big Noise released Magnus' debut EP, *Blurry Eyes*, produced by Feldmann (a.k.a. "Feldy") and Grammy-nominated producer K-Thrash.

Having already established himself, Magnus has more decades ahead of him than the vast majority of entertainers or even public figures. So, what's next for the youngster?

"I'm constantly thinking of new ideas," he says. "Me and my mom are always talking about our next steps."

Spoken like a true teen. **– *Kurt Orzeck***

TAHJER

Date Signed: May 2023
Label: MoonRise LLC
Publisher: Stellar Songs, Warner Chappell Music Publishing
Type of Music: Pop, Hip-Hop, R&B
Management: 1144 MGMT
Legal: Sonia Diwan
Publicity: On Record PR
Web: instagram.com/tahj3r
A&R: Danny D

American teens get hella perks when they turn 18 years old. Immediately, they can vote, buy fireworks, get a tattoo without their parents' approval and buy lottery tickets. But those fringe benefits pale in comparison to the bonus that hip-hop artist Tahjer Dunn received when he blew out 18 candles on his birthday cake: a global deal with one of the three biggest music publishers.

Warner Chappell Music Publishing—along with Tim and Danny Music division Stellar Songs—wasted no time giving the Minneapolis rapper, singer and songwriter a vigorous handshake. When *Music Connection* touched base the prodigy, we half-expected he'd be bouncing off the walls and hard to wrangle for an interview. But the outcome was quite the opposite; Tahjer was so relaxed, he'd give Snoop Dogg a run for his money.

"I've been chill about it," Tahjer said. "Now I just have to put in the work."

The possibility of a publishing deal materialized when industry heavyweights Tim Blacksmith and Danny D heard some of the hundreds of songs that the ridiculously prolific artist already had under his belt.

Hearing Tahjer's tracks probably would have been enough to win over

"If I put in my work... nothing much can go wrong"

Blacksmith and D. But they were no doubt also excited to discover that the rapper is a low-maintenance guy—a breath of fresh air in an industry that is still obsessed with glitz and glamor even though the times of industry excess supposedly died in the '80s.

"I just needed a [recording] setup, since I work best at home, and traveling expenses," he divulged. "D was, like, 'I got you. Just make sure you put in the work.'"

Given Tahjer's superhuman work ethic and how many tracks he's already laid down, D may have laced his remark with irony. Tahjer noted that being under the tutelage of D in particular, along with the other members of his camp, was the impetus for him to put his John Hancock on the paperwork.

"Everything here is family and does a great job," he said of the publishing firm. "I just feel like if I put in my work and make sure my team's on the right page, nothing much can go wrong." **– *Kurt Orzeck***

HEY VIOLET

Date Signed: October 2023
Label: Hopeless Records
Band Members: Rena Lovelis, lead vocals, bass; Nia Lovelis, drums, keyboards, vocals; Casey Moreta, guitar, vocals
Type of Music: Rock, Pop
Management: Gina Orr - gina@orrigami.com
Booking: Zach Falkow - UAA
Publicity: Brandy Robidoux - brandy@hopelessrecords.com
Web: heyviolet.com
A&R: Eric Tobin - eric@hopelessrecords.com

Sisters Rena and Nia Lovelis are veterans of this thing they call "show" and "business." Their entry into the industry began in 2008 when they both were still in middle school. Their debut musical venture was an all-female hard rock band called Cherri Bomb. Over the years they went through various versions of that band, with several personnel changes, alterations in sound and a rebranding as Hey Violet in 2015.

The band cut their teeth on past affiliations with major labels like Hollywood and Capitol Records. After a two or three year hiatus they are back with a strong video and single in "I Should Call My Friends." It's an up-tempo pop-rocker that puts the emphasis on camaraderie and fun. "It felt like that was a really good song to come back swinging with," says Rena. "It was a way to say we're back and we wanna get reconnected. Personally I've dealt with a lot of mental health stuff and I think it's really important to call myself out that I've been isolating a lot. But it's good to connect with fans again and give them new music."

Hey Violet's current signing journey found a comfortable and family-friendly partnership with Hopeless Records. Drummer Nia befriended

"It was like we were dating or something. They just wanted to support us."

a musician closely associated with the label. This fellow musician liked Hey Violet's music and provided an introduction to Hopeless Records' A&R rep Eric Tobin.

"Eric really seemed to get what we were about," says Rena. "Often A&R reps would rather try and mold an artist into what they want rather than what the artist wants to be. Eric listened to us. It was like we were dating or something (laughs). He said he wanted us on their label but didn't push us about it. They just wanted to support us."

At this time the trio was reconfiguring a career plan and direction. But after some minor deliberation they took that fresh leap of faith. "It's one of the best decisions we've ever made," says Rena. "We've gotten support from them that we haven't experienced before. We have a lot of freedom in designing album covers, video treatments and how we wanna create our songs. It feels really, really good to put the reins on what we're doing and steer it with a family behind us that really supports us."

Hey Violet is planning to release a follow-up single soon, with a new album coming in early 2024. **– *Eric Harabadian***

CRASHING WAYWARD

Date Signed: 2023
Label: RFK Media
Type of Music: Alternative Rock
Management: Jimmy Warren - JW Artist Management
Publicity: SRO PR - MSOORG@aol.com
Web: crashingwayward.com
A&R: Ron Keel, Aaron Fischer - RFK Media

It's awfully hard for a musician to go unnoticed in Las Vegas. As Sin City revolves almost entirely around entertainment, live music venues abound and provide ample opportunities for musicians—even newbies—to hone their craft in front of crowds. It might not be L.A. or New York, but bands can get the attention of music industry executives in Las Vegas way more than in other cities.

A case in point is Crashing Wayward, an alt-rock group assembled in spring 2020. So, why did it take a few years for the quintet to really get off the ground? In the case of Crashing Wayward, COVID gave the up-and-comers a golden opportunity to demonstrate their strength, dedication and durability—even before releasing their first album.

Toiling away on the writing and recording of their first batch of songs resulted in *LISTEN!*, a record that showed the nascent band was as adept as heritage artists in crafting radio-friendly, cathartic music (Crashing Wayward are rounded out by vocalist Peter Summit, second guitarist

"RFK would invest a lot of time and energy into our band."

David Harris, bassist Carl Raether and drummer Shon McKee).

It didn't take long for authority figures in the music business to not only catch wind of Crashing Wayward but to sign them right away too. The young musicians not only wowed crowds with their musical chops but signaled potential mass appeal by artfully addressing uncomfortable topics like suicide and intolerance with aplomb.

Soon after an associate of RFK Media co-founder Ron Keel presented him with some of Crashing Wayward's work, the industry vet struck a deal with the five musicians.

"He got to know the industry and its pitfalls during his steady career throughout the '80s," Blades noted of Keel, who is also a seasoned musician. "We had another suitor but determined that RFK would invest a lot of time and energy into our band."

The troupe's hard work, combined with Keel's sound judgment, paid off earlier this year when they won Best New Vegas Rock Band honors at the Vegas Rocks! Magazine Awards. With that trophy in hand, the alt-rockers proved they're not out to haphazardly crash the music industry; they're in it for the long haul. **– *Kurt Orzeck***

▲ WCM SCOOPS COCO

Following starring roles on Disney's *Let It Shine* and *Good Luck Charlie*, five GRAMMY nominations for *What I Didn't Tell You*, including for Best New Artist, and 16 sold-out shows across the U.S. on her first headline tour, singer-songwriter Coco Jones has signed for exclusive publishing with Warner Chappell Music.

► CONCORD EXTENDS BARLOWE

Hit songwriter Cary Barlowe expands partnership with Concord Music Publishing, who acquire additional select works (incl. hits from Chris Young, Kelsea Ballerini, Brett Kissel, Chris Tomlin, Rascal Flatts, Lauren Alaina, Little Big Town, etc.). Concord extends full catalog and future work publishing through Hang Your Hat Music joint venture.

▲ A CELEBRATION OF CRAFT

Leading members of the Recording Academy's Producers & Engineers and Songwriters & Composers Wings gather for the first-ever "A Celebration of Craft." This year's event honored seven-time GRAMMY winner Leslie Ann Jones, as well as others who make the music behind-the-scenes.

ASCAP Music Café

Utah came to life with independent film enthusiasts at the 40th Annual Sundance Film Festival as ASCAP celebrated its 26th year of the Music Café. With live performances and conversations from creators, the Café showcased some of today's best including rockers DIG! XX Dandy Jonestown Review (from Grand Jury Award-winning rockumentary *DIG!*), singer-songwriter Evan Bartels, the Fantastic Cat genre-blending Americana quartet, folk singer-songwriter Mary Scholz, and Nigerian/American singer Ogi.

ASCAP's showcase featured conversations with composers and filmmakers including Nathan Halpern (*Will & Harper*), artist Kemba (who later performed a spoken word piece) and producer-director J.M. Harper (*As We Speak*). Composer Robert Aiki Aubrey Lowe and co-directors Brett Story and Stephen Maing (*Union*, which took home U.S. Documentary Special Jury Award for the Art of Change). Chris Smalls (featured in *Union*) also delivered a surprise rap performance.

Music in top winning categories included: Giosuè Greco (for *Didi*), Uno Helmersson (for *Ibelin*), Sneha Khanwalkar (for *Girls Will Be Girls*), and Mikey J (for *NEXT*).

See full list of ASCAP Sundance selection composers at bit.ly/3OtRk47

▲ SHEROCKS TURNS 12

Celebrating 12 years, WIMN's She Rocks Awards honored Debbie Gibson, Lindsay Sterling, Britt Lightning, Kelsy Karter, Sylvia Massy, Laura Karpman, Holly G, Jamie Deering, Melinda Newman, Lindsay Love-Bivens, Cassandra Sotos, Bonnie McIntosh. More at sherocksawards.com

Perkins' Retreats Return

Songwriting adventures await with Brett Perkin's Listening Room Retreats. Now in its third decade of 'Community Through Co-Writing' events, Brett Perkins presents retreats for 2024 in California in July (which includes a weeklong session, followed by a festival performance and song debuts in Idyllwild), Ireland in October (which includes tours and exploration of the area), and another retreat in Denmark (dates and details coming soon). All retreats include song circles, co-writing prompts and exploration, and expert input and collaboration.

Perkins is also available for online song consultations and development sessions by appointment.

Detailed information, pricing and registration at listeningroomretreats.com

MLC Information Sessions

Formed as a nonprofit on the heels of the Music Modernization Act of 2018, The Mechanical Licensing Collective (The MLC) administers mechanical licenses to streaming and download service providers (DSPs) in the United States, collecting and distributing royalties directly to songwriters, composers, lyricists, and music publishers, with a publicly-accessible musical database that continues to grow. Recently, the MLC has issues notice of their intent to conduct a full audit DSPs to ensure that they have accurately reported and paid appropriate mechanical streaming royalties.

Creators and music publishers are able to submit and maintain their data through the MLC online portal, with The MLC continuing to offer ongoing Zoom and in-person information sessions and training around royalty collection for music creators, with upcoming topics around royalties, self-administration, and Q&A sessions for music publishers and rights administrators

Details and registration at themlc.com

BMI's BRIT Nominees

BMI wishes to extend heartfelt congratulations to its multiple affiliate nominees for 2024's BRIT Awards. Nominees include RAYE, who leads the pack as the artists with the most ever nominations in a single artist since the BRITS' inception in 1977. Her seven nominations include: Artist of the Year, Best New Artist, Pop Act, R&B Act, Mastercard Album of the Year

for *My 21st Century Blues* and two nominations for Song of the Year for "Escapism" (in collaboration with 070 Shake) and "Prada" (a collaboration with cassö and D-Block Europe.

Little Simz received three nomination including Mastercard Album of the Year for *NO THANK YOU,* Artist of the Year and Hip-Hop/Grime/Rap Act.

Full list at bit.ly/3HLO3JB.

SESAC GRAMMY Winners

SESAC wishes to extend heartfelt congratulations to all of this year's GRAMMY nominations, and an extra mention of support to their SESAC-affiliated artists, songwriters and producers who took home awards at the 66th annual celebration.

Securing his fifth win with song "Good Morning" was PJ Morton, joining Gaby Moreno as a first-time winner for album *X Mi (Vol. 1)* (she also performed during the premiere ceremony). Performances included Burna Boy as the first-ever Afrobeats artist to perform on the GRAMMY stage, sharing songs "On Form," "City Boys" and "Sitting On Top Of The World" alongside Brandy and 21 Savage. Cory Henry and Tamara Jade joined Jon Batiste and Ann Nesby to honor Clarence Avant.

GRAMMY-winning projects with SESAC affiliates included Blxst, who contributed to Best Rap Album *MICHAEL*, recorded by Killer Mike. Konrad Snyder helped out on "I Remember Everything" by Zach Bryan (ft. Kacey Musgraves), who won for Best Country Duo/Group Performance. Jeremy Bussey and Nicolette Hayford contributed to *Bell Bottom Country*, Lainey Wilson's Best Country-winning album, and Lili Haydn performed on *So She Howls*, Best New Age, Ambient, or Chant Album from Carla Patullo (ft. Tonality and The Scorchio Quartet).

SONA Expands Leadership

SONA (Songwriters of North America), similar to a union for songwriters and composers, has announced new developments in leadership and expansion, including the creation of a SONA chapter in New York. SONA and The SONA Foundation are sister organizations with separate boards and missions, and they will both be overseen by now CEO, Michelle Lewis, and newly appointed COO, Kellie Brown. Longtime creator and creator-advocate Erin McAnally will also be assuming the Executive Director position, overseeing SONA's advocacy, membership and educational initiatives. Linda Bloss-Baum has also joined the board and been retained to provide her expertise in policy and government affairs, and Camus Celli will also join the board to lead the newly created New York chapter and head SONA's east coast growth efforts. Visit wearesona.com or contact bobbi@bobbimarcuspr.com for more information.

As a diverse, open community joining creators and music business leaders, the SONA membership organization strives to protect artistic expression, songwriter rights and fair remuneration through advocacy, education and community.

Primary Wave Adds Brazil

Expanding further into global markets, Primary Wave Music adds Brazil to the list in a new partnership with Nas Nuvens Catalog (NNC). Based in São Paulo, Nas Nuvens leads the independent music catalog acquisition, management, and marketing scene as one of the Brazil's five largest music companies.

ANDREA BEENHAM (aka Drea Jo) is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at drea@dreajo.com

▲ BELIEVE IN INDIA

Following UMG and Warner investments in the area, Paris-based Believe Music acquires White Hill Music (WHM) catalog, and assumes their multi-million subscriber YouTube channels. Roster includes: Happy Raikotione, Mahinder Buttar, Gurnam Bhullar, Nimrat Khaira, etc.

▲ MURPHY TO PEER

Hall of Fame artist-songwriter David Lee Murphy has signed to exclusive global publishing with Peermusic Nashville, who will now administer his catalog as well as becoming co-publisher for future work. Hits include "Dust on the Bottle," "Out With A Bang," "Party Crowd," etc. Pictued (l-r): David Lee Murphy, Michael Knox.

▲ VIRGIN SIGNS HUDSON

Managed by SandBox Enertainment, award-winning actor and new singer-songwriter Kate Hudson releases debut single, "Talk About Love." Co-written with Linda Perry and Danny Fujikawa and produced by Johan Carlsson with Fujikawa, the single is her first release after signing with Virgin Music Group.

▲ MITCHELL GRAMMY PERFORMANCE

Making her debut GRAMMY Award Show performance at 80 years of age, Joni Mitchell moved the room to tears and receiving a standing ovation for her rendition of "Both Sides Now." Mitchell received her 10th GRAMMY Award, winning 2024's Best Folk Album award for *Joni Mitchell At Newport [Live]*.

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Peter Martin

Spiritual Sounds

Immersed from age three (both parents were musicians), Peter Martin began classical training on the violin and piano before switching over to jazz. Best known as pianist and Musical Director to Dianne Reeves, Martin toured as a member of Chris Botti's band and with Christian McBride, and performed with Terence Blanchard, Betty Carter, Roy Hargrove, Ellis Marsalis, David Sandborn, and Stanley Turrentine. Credits include recordings with Victor Goines, Johnny Griffin, Wynton Marsalis, Nicholas Payton, Joshua Redman, Rodney Whitaker, and others, performing at the White House in 2011, and a GRAMMY for 2016's *Steve Reich*.

Martin says music has always been about a spiritual connection. "I didn't realize it until recently, but it always felt like that. If you're part of a religion, you feel joy, meaning, connection with something bigger—and a sense of service," he says. "I always love listening to music and being part of it, but we're very much serving the audience."

Often approached for advice on tour, and receiving video clip requests from students, Martin started a video podcast that grew into online lessons in 2011. After growing demand, he joined forces with colleagues to record material and teach remotely, launching Open Studio in 2015. International members—many without access to a teacher, studying over lunch breaks, or wanting to explore—form a passionate jazz community of over 30,000.

"I had all this jazz education, privilege and access," says Martin. "This was really just putting together video lessons. [I wanted] a community where people can meet, gather, appreciate, learn about jazz, and geek out."

Martin's approach to jazz is refreshingly different. "There is an invitational accessibility, but we didn't dumb down the music," says Martin. "We're trying to do it as well as we can and make it entertaining, but not just entertaining. You can tap your foot to it. If you want to go deeper and listen to it again, maybe you'll find more meaning. We want it to be deep. We want it to be impactful. We want it to be spiritual. We want to elevate you as you're listening."

The key to good music is having guardrails: knowing what you need, with who, and by when. "We can lean into things that not only come naturally to us as jazz musicians," says Martin, "but what listeners find exciting about the genre: improvisation. The more space there is, the more magic can happen." Carter taught him to commit to continual improvement. "I think sometimes in the creative world we get so casual. To have commitment to excellence and figure out how to fold that in with creativity [is] a really magical space. It's got to be exceptional, top-shelf, A-plus work."

Exploring patterns at the piano to see where they take him, Martin moves in and out of seasons of writing, but remains deadline-oriented on projects, conveying a story without words by remaining structural. Including elements of tension and release between the melody, harmony and rhythms, he aims to keep the melody in listeners' minds.

"If you're a songwriter, it's [about] trying to make that spiritual connection with something bigger than yourself in art form, then creating something for people that will uplift their life in some way. The mathematics behind chord changes—it's hard—but a spiritual connection is a lot harder. Musicians and creatives are worried A.I. is going to take over. No—this is a perfect opportunity for us to delineate what we do because people want spiritual connection. They need it."

Inspired by saxophonist Sarah Hanahan's 2019 Kennedy Center performance, *Peter Martin & Generation S* (2023), features all new music performed live, recorded in one take.

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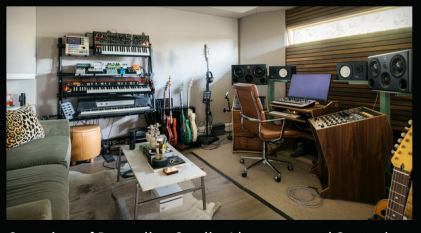

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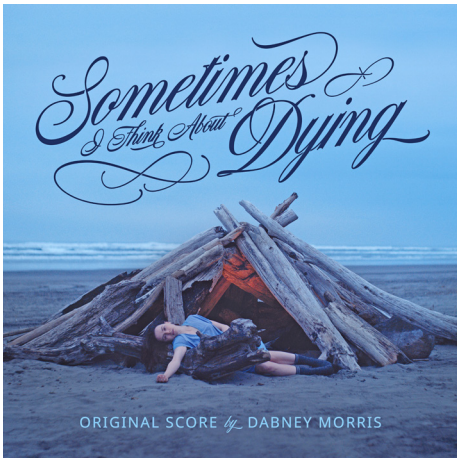
DROPS

Intrada Records has released the original score for the dark romantic comedy ***Sometimes I Think About Dying*** with music by composer, arranger and multi-instrumentalist **Dabney Morris (*Procession, I Can Feel You Walking, Broken Diamonds)***. The 13-track album is available on all digital platforms as well as a limited-edition blue vinyl. Dabney said the score was inspired by film director **Rachel Lambert's** idea to approach the filming location of Astoria, OR, "as though it had the same escapist allure as a Hawaiian getaway" and drew influence from **Martin Denny, Les Baxter, Arthur Lyman** and **Henry Mancini.** Contact Kyrie Hood at kyrie@whitebearpr.com for more information.



THE ROLLING STONES

The Rolling Stones and **Mercury Studios** will release ***The Rolling Stones Live At The Wiltern*** on DVD and Blu-Ray, with accompanying CDs, on March 8. **The Rolling Stones' "Licks World Tour"** to support their ***40 Licks*** compilation in celebration of the band's 40th anniversary, was one of the greatest box office successes of 2002-2003 with 117 shows grossing over $300 million. This new release captures the Nov. 22 Los Angeles show at The Wiltern, featuring more than 80 songs spanning the band's career. In addition to Stones **Mick Jagger, Keith Richards, Ron Wood** and **Charlie Watts,** keyboardist **Chuck Leavell,** saxophonist **Bobby Keys** and backing vocalists **Lisa Fischer, Bernard Fowler** and **Blondie Chaplin** took the stage. It was also attended by **Tom Petty, Neil Young, Sheryl Crow, Johnny Depp, Stephen Stills** and **Eddie Murphy** in the audience. For further details, contact Carol Kaye at carol@kayosproductions.com.

Short film ***The Album That Made Me Lose All My Friends*** made its world premiere in Los Angeles on Jan. 23. Directed by the award-winning **Adrian Villagomez,** the mockumentary follows the life of **Apashe** and the creative journey behind his 2023 album ***Antagonist.*** The film offers a look inside the dilemma of modern artists in a content-driven world. Contact Alex Greenberg at agreenberg@falconpublicity.com for more information.

Acclaimed Italian composer **Andrea Farri** (***Romulus, The Hanging Sun, Marilyn's Eyes, Security***) wrote the score for the widely celebrated film ***Io Capitano,*** directed by **Matteo Garrone,** which was released on Feb. 23. The film follows two Senegalese men who travel across Africa and the Mediterranean as they make their way to Europe, and it premiered at **The Venice Film Festival**, where it won several awards including Best Director and Best Soundtrack for Farri's score. The film was nominated for a Golden Globe and shortlisted for an Oscar for Best International Feature. Contact Micah Benton at mbenton@shorefire.com for further details.

The soundtrack from original Netflix series ***Griselda*** is out now via **Netflix Music**. The 29-track album features music by two-time Emmy-winning composer **Carlos Rafael Rivera (*Godless, The Queens Gambit*)** and is available on all digital platforms and as a limited-edition green vinyl. Rivera used Harpsichord, strings, winds, brass, percussion and choir, as well as classical guitar inspired by Latin American music, to bring to life the **Andi Baiz**-directed series. The series features **Sofia Vergara** as Griselda Blanco, who created one of the most powerful cartels in history. For more information, contact Kyrie Hood at kyrie@whitebearpr.com.

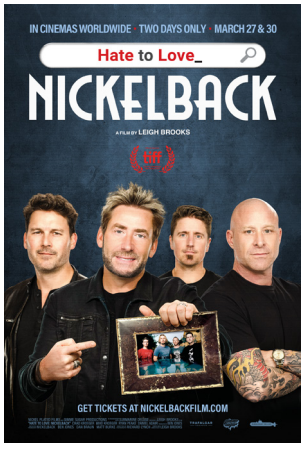
76 Days, a new documentary that made its world premiere at the 2024 Santa Barbara International Film Festival, was directed by **Joe Wein**, known for his work in music videos and commercials, and scored by **Patrick Stump**, best known as the lead vocalist of **Fall Out Boy**. Based on Steven Callahan's bestselling novel *Adrift: 76 Days Lost at Sea*, the film tells the true story of the 76 days Callahan spent adrift in the Atlantic Ocean without food or water after a whale collided with his boat. For the film, Stump composed an original score and provided an exclusive cover of **Iggy Pop**'s "The Passenger." For more information, contact Rick Gomes at rick@rickgomespr.com.

In conjunction with the biopic ***Bob Marley: One Love***, which is based on the life of the global icon and reggae pioneer, Island/UMe will be releasing a new limited-edition of **Bob Marley's** timeless album, ***Exodus***, on May 24. Including an exclusive 10" LP of rare bonus tracks and an essay by Jamaican historian **Herbie Miller**.

"*Exodus* is a timeless document that publicly reveals the contemplations and reflections on the life of one of the 20th century's most revered artists and revolutionaries," Miller writes in new liner notes. "It shows Bob's fears

and vulnerability, his steadfast commitment to making humanity as equitable and ideal as imaginable and spreading his Rastafari spirituality to the four corners of the earth." Contact meg.mcleancorso@umusic.com for more.

Montclair, CA's **Inland Pacific Ballet**, in partnership with Candlelight Pavilion, will present **Disney's Beauty and the Beast**, for six performances March 2-10. Based on the Academy Award-winning animated feature, this stage version includes all of the beloved songs written by **Alan Menken** and the late **Howard Ashman**, along with new songs by Menken and **Tim Rice**. This limited run will take place at the Lewis Family Playhouse in Rancho Cucamonga. Tickets and program information can be found at ipballet.org/beauty-and-the-beast. Contact ajohnson@ipballet.org for more.



Hate To Love: Nickelback, a feature-length documentary film about one of Canada's most celebrated rock bands, gets a cinematic release worldwide for two nights only on March 27 and 30, after premiering last year at the Toronto International Film Festival. The film retraces **Nickelback's** humble beginnings in Hanna Alberta, to their global success in 2001 and the highs and lows that followed. Directed by **Leigh Brooks** and produced by **Ben Jones**, the film spotlights the loyalty of Nickelback fans (celebrity advocates include Ryan Reynolds and **Billy Corgan**), and delves into the years of online abuse, while exposing the personal impact it had on each of the band members Chad and Mike Kroeger, Ryan Peake and Daniel Adair. Visit nickelbackfilm.com.

OPPS

Submissions are now being accepted for the **2024 Broadway Bound Theatre Festival**. March 10 is the deadline to submit scripts for this boutique festival, which celebrates upcoming playwrights and offers participants workshops and constructive feedback on their work. This year's event will take place Aug. 8-Sept. 1. Complete details and application requirements can be found at broadwayboundfest.com/general-5.

On March 8-12, you can learn about the current and future states of film and television through **SXSW's Film and TV Industry Track**, which will cover distribution, financing, representation and industry trends. Learn more about the event and available sessions at sxsw.com/conference/film-and-tv-industry. March 15 is the deadline to submit your work for consideration in the **2024 Palm Desert Choreography Festival,** which will hold performances and its competition on Nov. 9-10 later this year and offers grand prizes up to $10,000. Learn more at mccallumtheatre.org/index.php/education/choreography-festival/submit-choreography.

PROPS

Late composer **Alan Menken** was honored with the 2024 **Howard Ashman Award** at the **9th Annual Gay Men's Health Crisis (GMHC) Cabaret,** which took place Feb. 26 at Joe's Pub in N.Y.C. Special guests included several Broadway names: **John Edwards, Claybourne Elder, Adam Jacobs Arielle Jacobs** and **Stephen Schwartz,** with music direction by **Kyle Branzel.** Menken was a longtime collaborator with lyricist and writer Ashman, working together on the Off-Broadway musical ***God Bless You, Mr. Rosewater*** and ***Little Shop of Horrors,*** as well as Disney films including ***The Little Mermaid, Beauty and the Beast,*** and ***Aladdin.*** The cabaret is a benefit for GMHC, which is dedicated to providing assistance and services to those with HIV and AIDS. Learn more at gifts.gmhc.org/event/gmhc-cabaret-2024/e545393.

The nominees for the 14th Annual Guild of Music Supervisors Awards have been announced, with ***Barbie*** in the lead this year with three nominations across Best Supervision for Film Budgeted over $25 Million, and two for Best Song Written and/or Recorded for a Film. The award recognizes both music supervisor **George Drakoulias** and songwriters **Billie Eilish and Finneas** for the song, **"What Was I Made For?"** and **Mark Ronson** and **Andrew Wyatt** for the song, **"I'm Just Ken."** Winners are announced March 3 at the in-person and virtual awards gala, honoring outstanding achievement in music supervision for film, television, advertising, video games and more. Other film and television contenders include: ***Maestro, Saltburn, Spider-Man: Across the Spider-Verse, Past Lives***, ***Daisy Jones & The Six, The White Lotus, Welcome to Chippendales, Yellowjackets*** and more. For further details, contact Chandler Poling at chandler@whitebearpr.com.

JESSICA PACE is a music journalist-turned-news-reporter based in Durango, CO. She is from Nashville, where she started a writing career by freelancing for publications including American Songwriter and *Music Connection*. Contact her at j.marie.pace@gmail.com.

OUT TAKE

Geoff Zanelli

Composer

Website: geoffzanelli.com
Contact: Emilie Erskine, emilie@erskinepr.com
Most recent: *Leo*

After studying film music and engineering at Berkeley in the early '90s, composer Geoff Zanelli fired off letters to dozens of composers, offering free work in exchange for experience. Finally, he got a call back from a receptionist—at Hans Zimmer's studio— and talked his way into an internship. Zanelli says it's not as serendipitous as it might sound: "It seems like it was just luck, but it was also the result of some effort; I probably sent out 50 letters, and none of my peers did that," he says. "And I think something like that can still happen today, just through social media."

Now, 30 years later, Zanelli has worked on everything from the Pirates of the Caribbean franchise and animated Disney films to Blockbuster dramas and thrillers. "The difference in types of projects was the reason I wanted to be a film composer. I was in bands earlier in my career, and I always thought, if this goes really well, and we do get signed, then you kind of get stuck – you've got to play your hits for decades. As a film composer, I don't. I get to write new stuff all the time. I don't have to look back that often. That was the draw. So when I look for a new project, I really just look for something that's different from what I just did," he says.

To aspiring film composers, Zanelli says any kind of technical skill with computers and samplers will give you a competitive advantage. "I had a really deep technical knowledge, so my demos sounded better than most, which I think set me apart early in my career. It's an ever-evolving thing, and staying on top of that is crucially important. There's this idea of a film composer being someone who's just hunched over score paper, writing music, but it hasn't been like that for decades," he says. "I also still really believe in the mentor relationship, which has been crucially important in my career. Reach out to other composers you admire, and see if you can just get in the room with them."

▶ BIRDMAN CELEBRATED AT EMLINE BALL

Cash Money Records has announced that co-founder and co-CEO Bryan "Birdman" Williams was celebrated and honored at the prestigious Emline Ball in his hometown of New Orleans, LA on February 2. The celebratory occasion took place at the Fillmore New Orleans.

▲ CRAIG MORGAN APPOINTED WARRANT OFFICER

Country music star Craig Morgan, who is also a soldier, received his appointment to Warrant Officer 1 in the Army Reserve on February 3. The swearing-in took place at Huntsville, AL's Redstone Arsenal, surrounded by family and friends.

◀ JANIS IAN AND RALPH MCTELL RECEIVE AWARDS

Ireland's largest gathering of trad and folk music, TradFest, was held January 24-28 at venues across Dublin city centre and Fingal. Catherine Martin T.D., Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, presented folk legends Janis Ian and Ralph McTell with Lifetime Achievement Awards.

▲ ACTIVIST ARTISTS MANAGEMENT HOSTS PANEL

During a busy GRAMMY week, Bernie Cahill and his partners at Activist Artists Management, along with Brandy Schulz, President of Sound Future, hosted a panel discussion on "Music in the Era of Artificial Intelligence." The panel was moderated by music industry analyst and critic Bob Lefsetz.

▲ EXTREME MUSIC HAS ITS DAY

The first annual Extreme Music Awards was held at Empire Live on January 13, celebrating heavy music in all its forms by the greater Capital Region's best bands. Pictured are presenters Vinnie Stigma and Mike Gallo (Agnostic Front). Photo credit: Christine Sam (CSNYPRO)

◄ CHRIS LORD-ALGE AT HERO'S DINNER

Chris Lord-Alge welcomes attendees to the annual Studio Hero's Dinner. This year honored late music industry publicist/audio consultant, Lisa Roy. This event serves as a tribute to the engineers and producers who have passed away, while also celebrating the ongoing contributions enriching our lives.

► SHE ROCKS JOINS FORCES WITH NAMM

The She Rocks Awards he'd its annual event with presenting partner NAMM, honoring groundbreaking women and innovators from across the music and audio industries. The night was kicked off with a performance by PRS Guitars international touring artist Jimena Fosado, followed by opening remarks from Women's International Music Network and She Rocks Awards founder Laura Whitmore.

MUSIC CONNECTION

Tidbits From Our Tattered Past

1994-Arrested Development-#18

Atlanta hip-hop pioneers Arrested Development found themselves on our cover in August of '94. "Basically, when you're up, people always want to be with you and around you, and if you're down, there are gonna be some people who will drop you." We also interviewed Carl Caprioglio of Oglio Records in that issue, and he said, "No one wants to license you something if they think you're not going to pay them." Wise words!

2010-Superstars Of Video Game Music-#34

In November of 2010, *Music Connection* spoke to four individuals noted for putting their sonic signatures to some of gaming's best-loved and most lucrative series. "The only thing that influences me is the creative direction of the developers and the publisher, and my own ideas about the kind of emotion the music would convey," said Winifred Phillips. We also had a feature in that issue about film and TV placements. "For records, you're trying to reach out to a broad audience with something that resonates," said A&R exec Don Grierson.

Limited backissues available to order at musicconnection.com

Gretchen Parlato and Lionel Loueke

SACRED SYNERGY

BY ANDREA BEENHAM
PHOTOS BY LAUREN DESBERG

ON THE HEELS OF THEIR GRAMMY® AWARD nomination for Best Jazz Vocal Album, Gretchen Parlato and Lionel Loueke continue to make their mark on the jazz scene, while remaining as humble and appreciative of their journey as ever. Born and raised 7,500 miles apart (California and Benin), their creative synergy is pure magic, the result of 23 years of friendship and musical collaboration.

Their individual careers are impressive; Loueke formed West African-influenced jazz trio Gilfelma (alongside Ferenc Nemeth and Massimo Biolcati), is part of Blue Note's Allstar Band, recorded and toured with Chick Corea, and has been touring with Herbie Hancock for over 10 years. He performed on 2007's Grammy-winning album of the year, *River: The Joni Letters*. in addition to garnering extensive vocal awards, Parlato's stylings appear on over 80 recordings, including Grammy-winning albums with Esperanza Spalding, Terri Lyne Carrington, and Taylor Eigsti. Their combined credits include Wayne Shorter, Robert Glasper, Marcus Miller, Terrence Blanchard, Kendrick Scott, and others. The duo head out on tour to Europe next month.

Juggling touring, teaching, and balancing family life, the duo's Grammy-nominated project, *Lean In*, has brought them back to where it all began.

Music Connection: You refer to yourselves as musical soulmates, have used each other's music on other projects, and have been connected for so long. What was the inspiration for *Lean in*?
Lionel Loueke: There's no one else out there I feel so connected to. When it comes to music, it's clear for me. As you said, I play on her album, she plays on mine. We had our own life. We grew as musicians, we've been through COVID. I don't think we could have done it earlier. I feel like everything was landing at the right time.

MC: You [Loueke] wrote two other records during COVID. What made this different? It struck me as so positive, which may be counterintuitive for a lot of people coming out of such a dark space?
LL: Absolutely. We all know what we've been through and Herbie [Hancock] often says on stage that 'COVID has taught us one thing: that we need to take care of each other. Otherwise, we are going to die.' We are one family, you know? For me, it's important to celebrate life, enjoy the moment, not take for granted what we have earned, and do the best we can while we're here.
Gretchen Parlato: I agree. Even the title—*Lean In*—it's wonderful you feel it's positive and has something joyous, but someone else might hear it and lean into their suffering or pain. That's what it is to me. When you study about embracing your suffering, acknowledging it, sitting with it, and trying to move through it—not pushing it away. *Lean In* is an offering for ourselves, for each other, to just feel it all. That, to me, was the message of COVID. The whole album was an offering and, in a cool way as artists, we end up creating something we can use as our own healing, but it can also have the effect on other people and listeners. We always feel very lucky, very grateful to be artists. We suffered a lot during COVID, but we were able to tap into something deeper and create.

MC: The way you see that pain and let it pass, as opposed to holding onto it, definitely speaks to Buddhist fundamentals.
GP: It comes up a lot in different readings...leaning into your every emotion like you're holding a newborn baby and saying, 'it's okay, I'm here for you. Let's be here together.' Whether it's amazing or tragic, it's just here, and you're taking care of it. With Lionel and I both being parents, it's a really important, very deep message to pass on to kids to process their own emotions.
LL: I practice Buddhism, so it's a big part of who I am and what I do. It comes through the music, through a way of living. The biggest difference for me compared to 20 years ago was music was everything for me—not anymore. Music is just what I do, not who I am. If I put my focus on who I am, if I can be a better person, then whatever I touch—music being one of them—will be at a good place too.

MC: Does that makes the music deeper or more meaningful now?
LL: Absolutely.

MC: The way you use space really is very deliberate and conscious. What makes you stand out is that you're both conscious on stage. That may be obvious to most people, but I think it gets missed in the doing for a lot of artists. I'm wondering if, because you've both created that space in your own live on some level, that the art is more palpable, or lands differently now?
LL: For me, it's definitely beyond the music—we inspire each other. We play our journey through music. 20 years ago, it was all about the notes; now it's not about that—'nothing is wrong, or everything is wrong.' Be true to yourself and be real. If it's honest, people feel it. They don't need to understand the musical technology that jazz musicians usually focus on.

MC: [Lionel] You're known for moving in the 'brave space'—letting go of control and creating. The two of you do that in such a trusting way of surrendered symbiosis, and so much is improvised. Where does that trust come from?
GP: It's been 23 years since we met and started playing together. I'm not sure if we could define it back then? When Lionel mentions 'it's not who I am, it's what I do'—I remember at UCLA, even before meeting Lionel, that Herbie Hancock said that in a lecture. I took it in, but I didn't really get it. We were working so hard for our music—it was all-encompassing. Now I understand and that's why this project makes sense, [why] we waited this long. There's more for us to say. There's a higher, deeper level to connect on. There is an unexplained, wonderful other world that both of us individually fall into when we play, when we create. We're deep in that individually. When it connects the two of us, I completely lose myself. It's transformative from the first to the last note of a gig as a performer, let alone a listener. I don't know why, I don't know how, but it's an amazing connection to have with somebody. We're playing off each other and the energies in surrender. It's hard to explain. It's hard to teach. I think you just have to live it.

MC: When I saw you at the Bowl (2023's Hollywood Bowl Jazz Festival), it was very conscious and deliberate energetically, but it's as if you weren't there physically? You're almost not really aware—it's just happening. Talking to you before the show, you're there, but in that moment of creation, it's almost like the two of you disappear and there's this thing that just comes through you?
GP: I love that that's what it was. We need someone like you to explain.
LL: Yeah.
GP: It's a beautiful thing. That's really what it feels like—especially at the Hollywood Bowl. There's 18,000 people there and we're a very intimate duo project, in this giant environment...

MC: The way it landed was something very intimate and powerful.
LL: Thank you. I'm going to add a few things about that. Connected to the title, we lean on each other. There's a trust, a high listening, and no judgment—we go with the flow. The mistake is a big part of what we do, too. Nothing is perfect. We don't want to play perfectly—it's not music. We challenge each other. It's not that we sat in a comfort zone for 20 years. I don't know where she's going to go and I trust her. I go on that journey completely blind. That's the beauty of what we do. We don't question it, we just go for it and, because we move listening and trusting each other, we find our way back home. There's no preconception. You don't get it wrong in progress, you get wrong because you don't know where you are. There's no judgment.
GP: There's no failure. It's just an unexpected opening... and Lionel's never wrong.
LL: Oh, yeah. You know.

MC: That's why it is so fresh-sounding.
LL: Absolutely. If you saw us tonight and you saw us tomorrow, it's going to be a completely different show.

MC: As a listener, it's meant to be an experience, to be authentic and evolving.
LL: For us, too. If we do the same thing, we get bored; how you can expect people listening not to get bored? It's not the perfect music, it's not the cleanest, but it's natural. That truth for me goes with mistakes—everything is there.

MC: What has been the most surprising outcome from the record?
GP: The Grammy nomination.
LL: That's what I was going to say!
GP: People say this all the time, but it's so much about the nomination. I'm so happy—he [Loueke] lives in Luxembourg, so to [have] come all the way to L.A. for the Grammys... I love that we got to be there together with our families. It's all about the acknowledgment and celebration of that day, no matter what happens.

MC: What does the process look like when you're creating together?
GP: With this project, it was a combination. We sent each other different ideas, whether complete or just a little section that needed work. We weren't sitting in the same room writing together, but we could go back and forth and add to each other. There was a lot to piece together and when we finally got together in person, it was rehearsal the day before, then two or three days in the studio. I'm not sure we've [ever] written a song together in person?
LL: We've done interviews and improvised together. With collaborations you [Parlato] send me, I add chords and already have the record, then you come up with the melody.
GP: That's the process and it's worked really well. You have your space to focus in between, to sit with things. When I've been writing in a room with somebody and it's kind of immediate, I just want to sit—sometimes I need that space. I think it's worked well. There are plans to continue to write but we make do with what we have. We had improvisation [from] Bernice Travis on bass and Mark Jonah on drums. They would play for half an hour, record, and then I went to listen. I picked up interludes and clips and then wrote melody and lyrics. It's a collaborative effort.

MC: The way you're writing together speaks to your creativity on stage because you're leaving it room to breathe that might otherwise have been lost. Maybe because there's no container, there's the idea of infinite possibilities, nothing is defined?
GP: That's so true. I realize that's why it's worked so well—that's how my brain works. Oh, that's really cool. Let me sit with this. Let me work with this. I want to do this on my own in private—I'll come back and offer something. That way of writing is interesting and became popular during COVID [since] we all had to work remotely.

MC: The shows are much more exciting because it's the first time the two of you are playing it live together.
LL: That's true—and many people don't know Gretchen is a record producer.
GP: I don't even know that I...
LL: [To Gretchen] You should you should be producing. [When recording,] you are so

into the music that you need to hear from somebody from outside. You start focusing so much on yourself instead the whole piece of music. We didn't have any producer for this—we did it on our own and everything she [Parlato] said was right on point—double my voice here... That is a quality of production—not everybody has it.

MC: Your joint commitment is to the sound and the creation—there's no ego so it allows for space and room for it to breathe. It's not about trying to prove anything.
LL: Exactly right. That's the point.

MC: So, with all his expansiveness, have there been any poignant moments that stand out, that took it to another level?
GP: The Hollywood Bowl was a pretty out-of-body experience. That was a high for me. I really enjoyed the Blue Note in New York City for a couple of nights. My family was able to sit in [and] I love the memories of that, the intimacy of the club. Most of our history is in New York City together, so there's an energy of the room and a real connection.
LL: It's hard to describe. Something happens I couldn't put a word on it. You cannot control it.

MC: You're both incredibly humble and grounded, and a lot of that comes from your belief systems. Are there any practices you commit to that keep you from getting swept up?
LL: My chanting is the first thing I do in the morning for 15- 20 minutes. It sets me up for my journey and keeps me calm. I don't chant for myself, I chant for people suffering. That has kept me going.
GP: We chanted together on tour and that was really special to do before shows. In a technical sense, think of it as a warm up. You're vocally connecting, but there's an emotional and spiritual aspect. I wake up very early, diet keeps me well—and exercising daily. I've started reading some sacred text every morning and taking notes. That process helps my brain to take it in. It's that balance of creative time, independent time to be healthy, and balancing family giving and connecting. When we're home with family, it is very different from touring, so we have to find balance and appreciate both.

MC: You're both so open about the creative process, while also deeply committed to self-evolution. There's a beautiful parallel that creates space to create. Would you say fate has played any role in the journey?
GP: Even on the first day... we met at our audition for the institute and were the last two to audition. Of all the people that auditioned, the order that people were in there... no one else was there. Something put us in that place at the same time.
LL: I truly believe things happen for a reason—good or bad. You meet somebody and it doesn't work out the way you were hoping, but there's a reason behind it. We learn from every move we cannot control, we appreciate, and we move on if we have to. There's a reason behind it because it's too much to be random.

MC: Do you feel there's a resurgence in jazz?
LL: It's always been there - what has changed is how people value [it]. In Europe or Japan, it's always been there. In the U.S., it's in the air. I remember the first time I went to Starbucks in Boston and heard Coltrane. I mean, where are you going to hear Coltrane in Starbucks?!

MC: I feel a shift happening: people are craving a real and connective, genuine feel to music.
GP: We've been in the scene and creating—you don't feel it go up and down. As we age, there's a whole other generation doing it. It's amazing. Jazz has always been a beautiful thing where, as you get older as an artist, you become even more appreciated. To hear our favorite artists up to the last breath, it's all amazing and beautiful, We're in the right genre.
LL: People are tired of hearing the same thing over and over. To be a jazz musician, people get a chance to hear something different than what they hear all the time—that has respect.

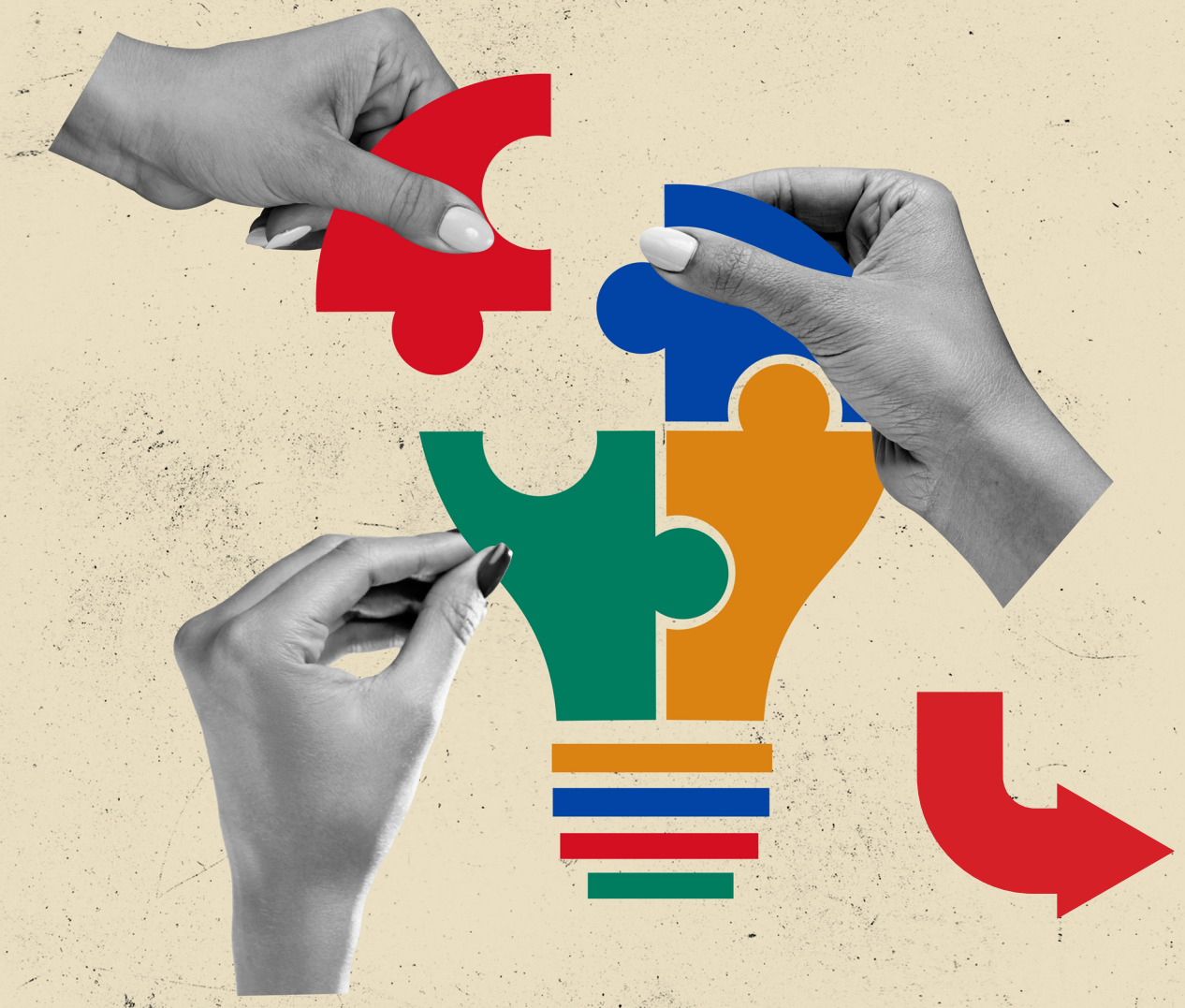
MC: What do you think jazz means in 2024? Would you say jazz is becoming genre-less?
LL: People are just paying more attention. Dizzy [Gillespie] played with Charlie Parker and did a lot with South American musicians, brought Afro-Cuban music to jazz. Today, we have different tendencies from India and places that brought their culture. People paying attention can hear, but people who aren't don't realize the spirit of it, the improvisation.
GP: We come from years of study, but what we've created has always been untraditional. There's room for the super purist, if that's what you feel. It's refreshing to hear when someone's really in the tradition and continuing that. But I think it's beautiful, and there's room for, genre-bending. [In] the world of music, there's room for everything.

MC: What advice would you give for anyone pursuing jazz performance?
LL: Be true to yourself. Every person is different. I get so happy when I'm playing my instrument and something I've been working on for so long is coming out—that's my joy. You have to believe in yourself; try new things, don't copy
GP: It's all about what's genuine and honest to who you are. You want your art to be an extension of who you are as a person, encompassing everything about you. The sound on your instrument should just be effortless—the same way we speak is the way you should sing or play. Don't try so hard to imitate. Ella did it. Let's just listen to Ella if we want Ella. What can you do? Everyone has a story, something to share, so it should be a relief to realize what's already inside. Let that out, and not try to grab things. Everything already exists, it's just the unveiling—and that can take many years. The beauty is the journey, not the final destination. I get to be an artist, it's a really beautiful thing. This is the way to be happy in life and have less attachments and suffering.
LL: As a musician, this is what we think, but there's a whole industry a little against creativity. The labels... it's not new. The industry has to do the work to look for people who have something else to say. You don't know how much you're going to make if it's new, but go for a new sound. If it doesn't work, at least you are part of the creativity instead of going for something you know and want to make money out of? Most of the time that doesn't work because it's another copy.

- **While her first name is of German descent, Parlato is not German. Her mother thought 'Gretchen' sounded like something from a fairytale. Parlato has Jewish heritage and her middle name, Sarah, is in honor of great grandmother, Sarah Steinpress.**
- **Loueke's first guitar cost him $50 and took a year of savings. Soaking his strings in vinegar to keep them clean, he could rarely afford to replace them when they broke, so he used bicycle brake cables instead (he frequently needed a carpenter to repair the guitar neck).**
- **Parlato's grandfather, Charlie, played trumpet (Kay Kyser Big Band, Tennessee Ernie Ford, Lawrence Welk) and sang tenor parts on *The Flinstones* and *Jetsons* theme songs, as well as harmonies on Parlato's favorite: Sam Cooke's "You Send Me."**
- **As a teenager in West Africa, Loueke breakdanced to Herbie Hancock's "Rockit," knowing nothing of Hancock's music or the significance he would later have on him as a professional musician (he studied Hancock later at school in the Ivory Coast and in Paris).**
- **Parlato has three cats who act as her alarm clock, waking her up at 5:30 a.m. sharp. Every. Single. Day.**
- **Bassist for Frank Zappa, Al Jarreau, Don Preston, Barbra Streisand, Henry Mancini, Paul Horn, Gsbor Szabo, Buddy Rich, and Don Ellis, Dave Parlato, is Gretchen's father (known for television and film recordings).**

GETTING YOUR TEAM TOGETHER

BY DONALD S. PASSMAN



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WELCOME TO THE 11TH EDITION OF
ALL YOU NEED TO KNOW!

AND FOR YOU SPINAL TAP FANS, "This one goes to 11!" (If you have no idea what the hell I'm talking about, Google it).

I have lots of new goodies for you since we last got together, such as the dominance of streaming, why artists have more power than ever in history, the emergence of music created by artificial intelligence (some argue that's been going on since the beginning of stoner rock), how TikTok has majorly rocked the music world (and whether that's good or bad), the recent mega-sales of music catalogs, music in Web3/metaverse/NFTs, and of course updated numbers and practices.

Let's talk about the professionals you'll need to maximize your career and net worth. The main players are your:

- **Personal manager**
- **Attorney**
- **Business manager**
- **Agency**
- **Groupies**

With respect to number 5, you're pretty much on your own. As to the others, let's take a look:

Business Philosophy

Before we talk about the specific players, let me share a bit of personal philosophy. (If "share" is too California for you, try "Let me tell you some of my personal philosophy," or the New York equivalent, "Yo, listen up, I'm talkin' to you.") Take a hard look at some facts:

- *You are a business.*

Even though your skills are creative, you're capable of generating multimillions of dollars, so you have to think of yourself as a business.

- *Most artists don't like business.*

This isn't to say you aren't good at it. Some artists are unbelievably astute in business. However, those folks are the minority, and whatever their love and skill for business, their love and skill for creating and performing are much bigger. So even if you've got the chops to handle your own business, it's not always the best use of your time.

- *Success hides a multitude of sins.*

This is true in any business, from making widgets to making music. If you're successful, you can get away with sloppy operations that would bankrupt you if times were bad. For example, putting all your pals on the payroll, buying lots of non-income-producing assets (such as houses, jets, and other things that cost you money to maintain), as well as an overindulgence in various legal and illegal goodies, can easily result in a crash and burn if your income takes even a small dip, much less a nosedive. You can make more money by cutting costs than you can by earning more, so the time to operate efficiently is NOW, not later.

- *Your career is going to have a limited run.*

Don't take offense at this—"limited" can mean anything from a year to 50 years, but it's going to be limited. In most other careers, you can expect to have a professional life of 40 years-plus, but as an entertainer in the music business, this rarely happens. And the road is strewn with carcasses of aging rock stars who work for rent money on nostalgia tours. So take the concentrated earnings of a few years and spread them over a 40-year period, and you'll find that two things happen: (a) the earnings don't look quite as impressive; and (b) this money may have to last you the rest of your life. It's certainly possible to have a long, healthy career, and to the extent you do, the need for caution diminishes radically. However, even the best entertainers have slumps, and very few have really long careers. So it's best to plan as if your career isn't going to last, then be pleasantly surprised if it does. Setting yourself up so that you never have to work doesn't stop you from working all you like—it just becomes an option, not an obligation.

"Don't get discouraged—it only takes one enthusiastic person to get the ball rolling."

Who's on First?

The first person on your team is almost always a manager or a lawyer. In your baby stages, the manager is not likely to be someone in the business; it's more likely a friend or relative with a lot of enthusiasm. While this can be a major, your friend or relative is not likely knowl- edgeable in the business, nor will they have any high-level relationships. So if you have an inexperienced manager, or if you have no manager at all, a music industry lawyer can really help.

It's much easier to get a music lawyer than a manager. Why? Because the time required of a lawyer is minimal compared to the time a manager has to devote. The manager is expected to help you with songs, image, bookings, babysitting (you, not the kiddies), etc., but in the early stages, a lawyer only has to spend a few hours wrangling the labels and structuring your deal. It's the lawyer's knowledge and relationships—not their time—that count.

You'll of course need a manager and/or a lawyer even if you don't go the record-company route, and the criteria for hiring them (which we'll discuss in the next chapters) is exactly the same.

Agents in the music business are primarily in booking live gigs, and for bigger artists, endorsements and the like. It's hard to get a major agent at the early stages when you're not earning much, but you might get someone local or a smaller agency (unless you have a manager with clout). Your manager will guide you to the right person and the right time to bring them on board.

A business manager (the person who collects your money, writes your checks, oversees investments, etc.) is usually the last on board for the opposite reason of why the lawyer is one of the first: It's expensive (in terms of staffing and labor) for a business manager to take you on, and new artists need a lot of work just to keep financially afloat. Another reason they come on last is that very few business managers are willing to take a flyer with a totally unproven, unsigned artist; the business manager's potential upside is not nearly as great as a personal manager's or agent's, but they have to run up substantial expenses from the beginning. But don't sweat it. Until you have some decent money coming in, you don't need a full-fledged business manager. A good accountant can take care of your tax returns and answer basic questions.

The Search

Where do you find warm bodies to begin assembling your team? Well, start with the age-old ploy of asking every human being you know for a recommendation. Talk to people involved in music, even if it's only your high school choir's piano accompanist. You can lead yourself into any unknown area by diligently following your nose, and the music business is no exception. You'll be amazed how many things fall into your life when you open yourself up to the possibilities. The only frustrating part is that the people you really want don't have time for you in the beginning. (Be assured, as soon as you're successful, they'll fall all over you and say they "knew it all along.")

The major players are almost all in Los Angeles and New York, with a good number in Nashville, though of course that leans heav- ily to country. I don't mean to say there aren't qualified people in other places—there most certainly are—but the music industry is centered in these three towns, and the people who live there usually have more experience. On the other hand, major managers are increasingly popping up in other places. For example, I've dealt with managers of world-class artists who live in Atlanta, Austin, Miami, Vancouver, Philadelphia, and Boston. However, the better ones spend a lot of time on airplanes visiting Los Angeles, New York, and/or Nashville.

Here's some more ideas for developing your list of potential team members:

Read interviews with music industry figures and note the names. In addition to the industry sources above, here's some major consumer publications (meaning they're geared to fans, as op- posed to trade publications that are geared to businesspeople), in alphabetical order:

- *Music Connection (musicconnection.com)*
- *Pitchfork (pitchfork.com)*
- *Rolling Stone (rollingstone.com)*
- *Spin (spin.com)*
- *Vibe (vibe.com)*

• XXL *(.xxlmag.com)*
Watch for quotes, stories, or blurbs about music industry people online, on radio, and on TV. Try these online places:
• TAXI *(taxi.com)*
• Music Business Registry *(musicregistry.com)*
• RecordXpress (*recordxpress.net*)
• Songwriter 101 *(songwriter101.com).*

Some artists list the names of their professionals, together with their jobs, on their websites, on the info page of Facebook, or in tour programs.

Or simply Google artists you respect, together with "manager" or "agent," to find out who's behind the magic.

Using the above and anything else you can think of, write down the names and develop a "hit list." Just keep moving forward—follow any lead that seems promising. Once you assemble a bunch of names, prioritize who you want to contact first. If you've heard any of the names from two or more sources, the odds are you are on to a person who is "somebody," and he or she should move up in priority. Also look for the professionals surrounding people whose music you admire and whose style is similar to yours. While this is less critical with lawyers and business managers, it's important to make sure that agencies, and especially personal managers, handle your kind of music. For example, the agent who books Wayne Newton is not likely to book Lil' Wayne, and I guarantee you they have different managers. On the other hand, you may be surprised to find that acts just as diverse are represented by the same agency (with very different individual agents). And the legal and business management lives of different artists are a lot alike. Rock 'n' rollers (like Green Day, the Rolling Stones, etc.), rappers (like Drake, Juice WRLD, Jay-Z, etc.), and divas (like Adele, Beyoncé, Barbara Streisand, etc.) all have similar needs in music publishing, record royalties, touring, merchandising, sponsorship, etc.

Once you've prioritized your list, start trying to contact the people on it. It's always better to come in through a recommendation, friend of the family, etc., even if it's only the person's dry cleaner. But if you can't find any contact, start cold. You can try calling people on the phone, but expect a lot of unreturned phone calls, or at best to be shuffled off to an underling. That's okay—talk to the underling. If you get someone on the phone, be brief and to the point because these folks are always in a hurry. It's a good idea to rehearse your rap with a friend in advance.

You can try emailing folks, with a story about yourself and a link to your music. Again, be short and straightforward—good people are always busy, and you'll be lucky to get five seconds of their attention. If you can't grab 'em fast, you're off to the digital trash bin. Repeated emails to the same person help get their attention, and may even have the subliminal effect of making your name sound familiar if anyone ever asks. But it can also be annoying and get your name into their spam filter, so don't overdo it.

You could also use that old-fashioned thing you may remember called the "U.S. Mail." Since so few people do that anymore, a physical letter might even get more attention. In this case, you might include a CD or a USB stick (though people don't always have CD players and they're wary of viruses on USB sticks, so also include a link), pictures, hundred-dollar bills, and anything else to distinguish yourself. (I once had someone send me a recording stuffed inside a rubber chicken. For real.) If you've gotten any local press, that's a good thing to add. Use a yellow highlighter so they don't have to search the page for where you are. And just like the emails, be short and sweet, or you're off to the round file.

However you approach it, expect a lot of unanswered emails and unacknowledged letters. Don't get discouraged.

If you successfully snag someone's attention and they politely (or not so politely) blow you off, ask who they would recommend. This is valuable for two reasons: First, you've got a lead from someone who's actually in the industry. Second, when you reach out to the recommended person, you can tell them "So-and-so" told you to contact them. If "So-and-so" is a big enough name, it should at least get your email or phone call returned. (Maybe.)

Someone, somewhere will nibble, and you can parlay it into real interest by being persistent. All the superstars I've known have heaping helpings of drive and they'll continually hound people to further their careers. So hang in there and keep following up, despite the discouragements thrown in front of you. Virtually every record company in America passed on Taylor Swift, the Beatles, and Elton John, so don't expect people to be any smarter about your music. And don't get discouraged—it only takes one enthusiastic person to get the ball rolling.

Who Does the Work?
Ask exactly who is going to be involved in your day-to-day work. It may not be the person you're meeting with.

This isn't necessarily bad, but you should be aware of it from the start, and you should meet the people who will be involved. All professionals use staff people, some to a greater degree than others. In some firms, the staff people divide and move around like paramecia, so the people you're meeting today may be gone in six months. Other places are more stable. So ask, and also ask your references.

Fees
Never hesitate to ask what someone is going to charge you. I know it's an uncomfortable subject, but bring it up anyway—you can be in for a seriously rude surprise if you don't. And when you do raise the topic, be wary of someone who gives you a vague answer. (If you really can't stomach a fee discussion, have another team member do it for you.)

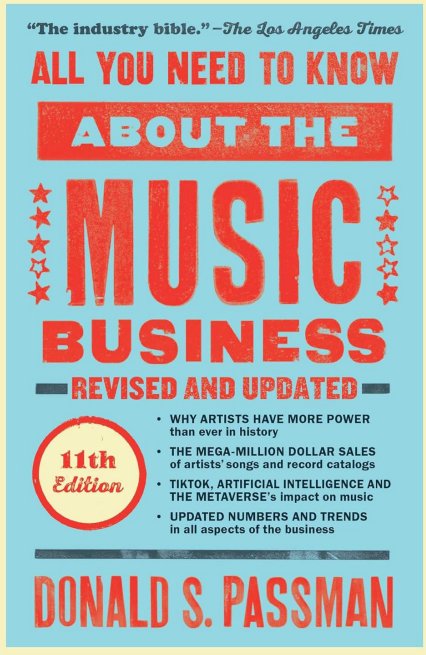
Personality
It's a myth to think any one personality style is more effective than any other (assuming you don't hire a wimp). Screamers and table pounders, if they're smart and knowledgeable, can get a lot out of a deal, but no more than those who speak quietly, if they're smart and knowledgeable. Some people work with a foil, and some with a saber. Both styles can be effective.

Remember, you're hiring people to guide your professional life, not to hang out on the tour bus. It's nice if you strike up a friendship with your professionals, but it's not essential. (However, with your personal manager, I think you need at least a solid rapport, if not a true friendship.) I'm not suggesting you hire someone you really dislike, or someone who has the personality of a salamander, but I am saying these folks don't have to be your pals. In fact, some amount of distance is often helpful. Just as doctors can't operate on their own relatives because they're too emotionally involved, one of the main things a professional does is bring some objectivity to your life.

There's a story about Genghis Khan, the great warrior. In the midst of a pivotal battle for his empire, with thousands of troops on each side, an aide went into Khan's tent and was surprised to find Khan himself sitting there. The aide said, "How can you be in here? The fight is at a critical point and the troops need your command." Khan replied, "I found myself getting angry over a turn in the battle, and I can't think straight when I'm angry. I came in here to cool off before deciding the next move."

Think about that. If even ol' Genghis had to detach from his emotions to do the best job, who are you and I to do any better? When I have legal problems, I hire a lawyer. This may sound strange to you, but I get emotional about my own problems, and I don't trust my judgment when I'm too close to the situation. So I hire someone who isn't. In sum, a bit of distance from your professionals is not a concern, but you should feel comfortable enough to have an easy communication with your team. If you think you'll dread talking to a particular person, look for someone else.

Decide Now—Confirm Later
Make a decision reasonably quickly, but confirm it slowly. In other words, once you've hired somebody, continue to watch them carefully (to the extent you can stand to do it). The fact that someone came in with rave reviews doesn't mean they'll be right for you, so consider them "on probation" until you've seen enough to merit your trust. And don't just take another team member's word that it's working. Force yourself to follow their moves in the beginning, and you'll earn the right to relax later. Remember: No one pays as good attention to your business as you do.



GRAMMY® WEEK STARTS OFF WITH A BANG WITH 'A CELEBRATION OF CRAFT'

The Producers & Engineers Wing and the Songwriters & Composers Wing pulled out all the stops for a spectacular event at The GRAMMY Museum, which included incredible performances by GRAMMY-nominated War & Treaty and GRAMMY Award winner Brandy Clark. Highlights include seven-time GRAMMY winner Leslie Ann Jones being presented a much-deserved Lifetime Achievement award by Harvey Mason Jr., Recording Academy CEO and Tammy Hurt, Recording Academy Chair of the Board of Trustees, to a packed audience of GRAMMY-winning producers, engineers, songwriters and artists.

GRAMMY winner Brandy Clark's stellar solo performance

GRAMMY-nominated War & Treaty give a commanding performance

Singer-songwriters Taylor Hanson (left) and Nona Brown grace the red carpet

Pictured (l-r): Tammy Hurt, Leslie Ann Jones and Harvey Mason Jr.

Producers & Engineers Wing co-chair Chuck Ainlay (left) and EastWest Studio manager Candace Stewart

Producer-musician Jimmy Jam (left) and producer-engineer Joe Chiccarelli

AFM & SAG-AFTRA Fund Director of A&R Colin Gilbert (left) and producer-engineer Dave Reitzas

Producer-engineer Bruce Sugar (left) and acclaimed session drummer Michael White

COMPILED B

NAMM SHOW 2024 HIGHLIGHTS

The NAMM Show returned to its regular time in the last week of January for a jam-packed music adventure showing the latest gear for musicians, vocalists, producers and engineers from the top manufacturers. *MC* cameras caught lots of the action from star musicians, vocalists, producers and engineers at their favorite manufacturers' booths to the star-studded live shows and panels.

AFM & SAG-AFTRA Fund PR & Marketing Manager Brian Stewart backstage after an amazing performance by renowned session bassist Nathan East (right) at the Yamaha Stage

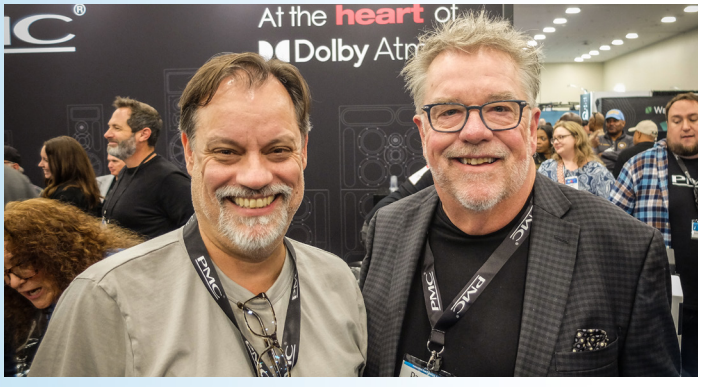
Kings X vocalist-bassist Doug Pinick (center) at the Harman Pro Booth with vocalist-guitarist Tommy Baldwin (left) and Harman Pro Manager of Global Product Relationships Becki Barabas (right)

Producer-engineers flock to the Wolff's den—Pictured (l-r): Bill Smith, Elliot Scheiner, CJ Vanston and Wolff Audio head Paul Wolff

Iconic producer-engineers (l-r): Larry Klein, Adam Moseley, Mark Needham and Ross Hogarth on the "Same As It Never Was" panel

Mojave Audio President Dusty Wakeman (left) and notable producer-engineer and author Bobby Owsinski

SSL Senior Vice President Phil Wagner (left) and legendary producer-mix engineer Chris Lord-Alge



Award-winning engineer Steve Genewick (left) and PMC Senior Export Business Development Manager Dan Zimbelman

ESP President & CEO Matt Masciandaro (left) hanging out with best-selling author and Broken Hope guitarist Jeremy Wagner

Y B. STEWART

Universal Audio UAFX OX Stomp Pedal

Universal Audio has over the last few years made significant moves to re-invent themselves not only as a manufacturer of professional-grade audio interfaces, plug-ins, and pro audio equipment but also as a manufacturer of high-quality guitar pedals and effects.

One of the standout products for guitar players that Universal Audio came out with a few years ago was the OX Amp Top Box, a desktop reactive load box and speaker emulator which has become a studio standard for taming the output of your favorite tube amp down to a manageable volume allowing you to go straight to front of house or direct into your audio interface, all the while retaining the full tonal characteristics of your amp, with or without a speaker cabinet connected.

As a follow-up, late last year Universal Audio released the OX Stomp, a pedalboard friendly stomp box sized version of the OX Amp Top Box incorporating essentially everything found in the OX Amp Top Box minus the ability to function as a load box. The OX stomp is for your pedal board what the OX Amp Top Box is for your tube amp. It is designed to go in your signal chain after your favorite amp-in-a-box. Universal Audio makes a number of great options including the just released flagship UAFX Lion 68 Super Lead Pedal. Placing the OX Stomp into your signal chain gives you the ability to send a realistic equivalent of what otherwise would be your traditional amp cabinet and microphone configuration, along with user configurable studio quality effects.

The OX Stomp is designed to be the missing link between your pedalboard amp and front of house by giving you just the emulation and tone shaping capability of the OX Amp Top Box. The only thing you cannot do with OX Stomp is plug your speaker output directly into it. Whether you are a fan of virtual guitar amp technology or not, there is no denying the ability to realistically recreate the sound of a tube amp on a pedal board is here to stay. The available amp emulators today (not just from Universal Audio but in general) are getting better and better all the time, so much so that it is now viable even for pro level players to leave their amp and cabinet at home and go virtual.

The top panel of OX Stomp is based around the option to select six user-selected "Rigs." An OX Stomp "Rig" is a complete sound with cabinet, mics, room, ambience, and multiple effects. The rest of the OX Stomp's top panel controls are designed for real time adjustment of virtual microphones, room size, speaker drive and output. The two A/B footswitches allow you to select up to four Rigs in real time. The back

of OX Stomp has stereo inputs and outputs and a USB-C Port which is there solely to allow you to update the OX Stomp firmware. Further fine-tuning of your Rig can be done via a free, downloadable Bluetooth-enabled App, which gives you a carefully curated list of virtual speaker options, 1 X 12 to 4 X 12 to choose from as well as options for microphones and effect. The end result is a "Rig," which as mentioned earlier, is a virtual recreation of a guitar speaker cabinet including microphone placement, room ambience and effects.

OX Stomp is not designed to be an IR loader, it is a speaker emulator and is as far as I know the first one ever designed to fit on a pedal board. Note: OX Stomp only allows you save your Rig configurations from the factory provided options. There is no provision for loading or managing your own IR's. There is no desktop App available to fine tune your Rigs as there is with OX Amp Top Box. The free downloadable iOS App, which most people will likely access via their phone, does give you a number of options to tweak your Rigs. You can select additional options for room mics and speakers along with EQ and effects including reverb and delay. All the available effects including EQ, Reverb and Delay effects are super high quality as you would expect from Universal Audio. Uder configured Rigs can be saved as one of the six rigs available to be selected from the from the OX Stomp Box.

As OX Stomp is essentially a performance tool and is designed to be mounted on your pedalboard, I think I understand why Universal Audio decided to go with a Bluetooth-enabled App as opposed to a desktop App for the OX Stomp. That said, I personally found the Bluetooth connection on the OX Stomp, as well as on the Galaxy Space Echo pedal to be somewhat unstable (i.e., it periodically crashed), and the pedal had to be completely reset for the Bluetooth connection to be reestablished. Note: the Bluetooth pairing button on the back of OX Stomp is tiny (it is a little bigger than the width of a paperclip). Trying to reset the Bluetooth connection in the middle of a gig would be problematic). Hopefully, a firmware update will address this issue.

That comment aside, I found the cabinet emulations and effects on OX Stomp all sounded great and convincingly realistic. The OX Stomp is a big step toward being able to leave my traditional amp and cabinet setup at home without any compromises in sound quality.

The Universal Audio UAFX OX Stomp pedal is available now for $399.00 MAP.

Find out more at uaudio.com/guitar-pedals/ox-stomp-dynamic-speaker-emulator.html

Allman Brothers Band

10

Manley Field House, Syracuse University, April 7, 1972

Allman Brothers Band Recording Company

Producers: The Allman Brothers Band, Bert Holman

ABB is legendary, so any show of theirs is bound to be a stunner. That said, one performance shortly after Duane's untimely passing captured the Southern rockers truly feeling the blues. Could there be anything better than smoking hot versions of "Statesboro Blues," "One Way Out," and "Ain't Wastin' Time No More" from when those classics were new? Perhaps epic takes on "In Memory of Elizabeth Reed" and "Whipping Post." More than half a century later, the material and playing remain unmatched. **– *Andy Kaufmann***

Reagan Browne

9

Reagan Browne

Symphonic Distribution

Producer: Zach Allen

Browne is a Texas-born singer-songwriter, with a rich versatile vocal style and a penchant for indelible hooks. Over the course of three albums he's injected hard rock, progressive and bluesy flourishes into his songs. But Grammy Award-winning producer Allen has helped unearth the culmination of that experience through the lens of Americana and country rock. For this EP Browne gets in touch with his southwestern roots on "Little Town America." But this whole release resonates. **– *Eric Harabadian***

The Immediate Family

10

Skin in the Game

Quarto Valley Records

Producers: Danny Kortchmar, Waddy Wachtel, Steve Postell, Russ Kunkel, Leland Sklar

This album is no last hurrah, but rather a heartfelt hello! Fresh from their award-winning documentary these (formerly) unsung heroes are the toast of the town. And it's about time! These are the guys that provided support to the stars and the soundtrack to a generation. And they've still got something to say, with bold rockers like "Nobody Wants You" and "Confusion," the socially pungent "Party at the Graveyard" and the lusciously harmonic "Catch You on the Other Side." **– *Eric Harabadian***

The Last Dinner Party

9

Prelude to Ecstasy

Island Records

Producer: James Ford

English indie rock band The Last Dinner Party deliver a refreshing symphony of sounds with their debut full-length album *Prelude to Ecstasy*. The release flourishes thanks to its ambitious theatrical songwriting approach and rich harmony of brass, woodwind, harps, trumpets and strings. Frontwoman Abigail Morris oozes charisma. Her delivery has a distinctive range and personality. The Last Dinner Party are making their mark in the rock world with their strong debut. **– *Jacqueline Naranjo***

Sue Foley

9

Live in Austin, Vol. 1

Guitar Woman Records

Producer: Mike Flanigin

Recorded live at the Continental Club in 2023, this is an adventurous Sue Foley. The singer-songwriter-guitarist trades fearsome licks with fellow axe wielder Derek O'Brien on original rave ups like "New Used Car" and "Walkin' Home." But she also balances straight up blues, country and classic rock with equal grace and style. Check out her letter perfect take on Bob Dylan's "Positively 4th Street" or Jodi Williams' twangy "Hooked on Love." The finale of Cheap Trick's "High Roller" is worth the price of admission. **– *Eric Harabadian***

Dale North

6

Perfect Selection Dale North Vol. 2

Scarlet Moon Records

Producer: Jay Napolitano

Game composer Dale North's compositions have graced scads of video games, including *Ray's the Dead* and *River City Girls*. This pixel-centric collection, the second in a series, is a tour de force of button-mashing nostalgia made to order for old-school fans. While an impressive display of North's versatility, there's a lack of cohesion that makes the album feel more like a demo reel than an artistic statement. **– *Andy Kaufmann***

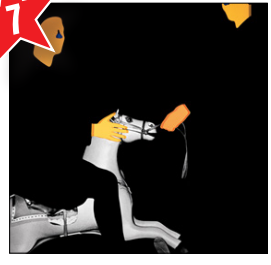
MGMT

7

Loss of Life

MGMT Records, Mom + Pop

Producers: MGMT, Patrick Wimberly



The indiest of darlings MGMT have long-evolved from their *Oracular* emergence, scratching a new artistic itch with each release. Unfortunately, this translates to alien and inaccessible tracks overshadowing the stellar gems of their catalog. This is not to say they are hard to find, "Mother Nature" and "Bubblegum Dog" are some of the band's poppiest tunes in years, glistening, glam takes on '90s alt. This contrasts the folk-tinged title track, and the spacey echo chambers ("Dancing in Babylon"). **– *Joseph Maltese***

Kevin Burt & Big Medicine

9

Thank You Brother Bill: A Tribute to Bill Withers

Gulf Coast Records

Producer: Kevin Burt

The award-winning Burt can weave a tale that richly resonates genuine and authentic. Hence, his tribute to one of the greatest soulful storytellers in R&B/pop music is a perfect fit. Bill Withers' classics like "Ain't No Sunshine" and "Lean on Me" get an added blues bonus in the way Burt and his band boil the songs down to their essence. There's a welcome inclusion of deep cuts, too, like "Let Us Love" and "I'm Her Daddy." **– *Eric Harabadian***

To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.

FIIZ

Contact: itsfiizmusic@gmail.com
Web: linktr.ee/fiizmusic
Seeking: Label, Booking, Film/TV
Style: Electropop, EDM

Brooklyn duo FIIZ have absolutely nailed this electropop business. All of the ingredients are present and correct, from the hypnotic rhythms and pulsating bass lines, to the vocals that work beautifully both in isolation or combined. Songs such as "Night Cap" and "Lungs" grab the listener by the feels before carrying them off like some sort of dance-pop pegasus. The production is immaculate—crystal clear—while the beats are insistent and super-dance-friendly. But really, FIIZ is all about the songs. Try not to dance along to "Hyperventilate," even if you're just sat at your desk. That's an exercise in futility. Better to let these ladies take over your head.

Production	9
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.8

Gishika-P

Contact: ritualguyofficial@gmail.com
Web: Spotify
Seeking: Label, Film/TV
Style: Electronic

Gishika-P has had a number of names over the years, including (past and present) ritual, DS Stix and ritualguyofficial. He's a producer from Canada who, he says, "uses VOCALOID, Synthesizer V, UTAU, Alter/Ego, and sometimes NEUTRINO and CeVIO" to make ambient and electronic music. There's a strong video game, anime and manga vibe about the artwork surrounding his music, and that makes sense because songs such as "Cathedral" and "I Found the Blue" would make for an awesome score. That said, even stand-alone, this music is fascinating, haunting and quite lovely. Layered like an onion, you hear something new with every spin.

Production	8
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE: 7.4

Fresh Caps

Contact: jamesjoda8@gmail.com
Web: linktree.com/freshcaps
Seeking: Label, Booking
Style: Hip-Hop, R&B

Julius James is popularly known as Fresh Caps, and he's a Nigerian singer, songwriter, rapper and dancer who says that his life is "musical to the max." Fair enough. That vibrancy and energy certainly comes across in songs like "Birthday," which is a joyful musical demand for attention. The blend of cultures is glorious here, James' voice smooth and rich when singing, gleefully packed with attitude where rapping. The beats aren't particularly original, the melodies aren't going to raise any roofs. But the love that James clearly has for his craft shoes through. He's a talented chap, and there's enough here to suggest that we're going to hear a lot more from him.

Production	8
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.4

Flocko Tiel

Contact: flockotiel@gmail.com
Web: Spotify
Seeking: Booking
Style: Hip-Hop, Rap

There's not a lot of information out there about Flocko Tiel, but no matter, we're going to base all of our options on his submitted music anyway. What we have here is a rapper with a distinctive delivery and an overall chill vibe. The music in the background is trance-y and entrancing. There are jazz elements that are very welcome, some beautiful piano, and the tracks are meticulously constructed. Over that, Flocko Tiel delivers his stories. There's no fronting here, this is simply a talented musician offering up journal entries in the form of inventive, intelligent and thrilling hip-hop. These songs would sound great under the sun at a summer festival.

Production	7
Lyrics	8
Music	7
Vocals	8
Musicianship	7

SCORE: 7.4

B.E.A.R.

Contact: musizinc21@gmail.com
Web: thebearmusic.com/music
Seeking: Label, Booking, Film/TV, Distribution, Writing deal
Style: Country, R&B

Country and R&B aren't necessarily genres that one would place directly together, but then we have to ask, why not? At their best, both are expressive, authentic and dripping with raw emotion. That's certainly the case with B.E.A.R., real name Sammie Cooper, who has a voice that could tame rabid dogs, so sweetly smooth it is. Some of the lyrics lay the "good ol' boy" country icon on a little thick, but that's ultimately forgivable because the melodies are so strong. We don't know if he's picked the B.E.A.R. name because of the Disney Country Bears, but there's nothing mechanical about this promising artist.

Production	8
Lyrics	7
Music	7
Vocals	8
Musicianship	8

SCORE: 7.6

Curtis Nowosad

Contact: curtis.nowosad@gmail.com
Web: curtisnowosad.com
Seeking: Booking, Sync Licensing, Press
Style: Jazz

N.Y.C.-based jazz drummer, composer, bandleader and educator Curtis Nowosad is a JUNO-nominated artist who, according to his bio, "has played in the bands of many top jazz artists of multiple generations, including Steve Nelson, Jazzmeia Horn, Philip Harper, Brianna Thomas, Craig Harris, and Sarah Elizabeth Charles. Non-jazz heads need not fear—Nowosad's music is entirely accessible and wonderfully emotive. While he and his bandmates are capable of a good jazz noodle when the mod strikes, they're more focussed on keeping songs like "Road" and "By the Time I Get to Phoenix" moving along in the right direction. The result is a smooth and palatable listening experience.

Production	7
Lyrics	X
Music	7
Vocals	X
Musicianship	8

SCORE: 7.3

Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score.
A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.

ShitNoise

Contact: amstudio2304@gmail.com
Web: youtube.com/@ShitNoiseOfficial
Seeking: Promotion, Press, Label, Merch
Style: Noise Rock/Punk/Dance-Punk

You might think, when pushing "play" on a band with a name like ShitNoise, that you're head is about to be assaulted by a cacophony of, well, noises. The Monegasque group describe themselves, in part, as noise rock, and there are certainly noise rock elements in there. But the melodies are overt, the tunes insistent, and we can hear a lot of electro-post-punk influences (think Girls Against Boys). What they are is a lot of fun. There are sounds on the remarkably infectious "Seasoning" that we simply can't put a name to. Is that a mic'd-up food processor? Crushed metal? We don't know, but it sounds awesome.

Production 8
Lyrics 7
Music 8
Vocals 7
Musicianship 7

SCORE: 7.4

Amber Rae Dunn

Contact: amberraedunn@gmail.com
Web: amberraedunn.com
Seeking: Manager, Label
Style: Country

Amber Rae Dunn plays country music, she's a country artist, and she'll appeal to a country crowd. Nothing complicated there. Still, like all of the best country artists, Dunn pulls influences from all over the place. "Barbershop," with its clicking fingers intro, feels like the opening number in a musical about barbershops. "Junior has a wild idea to bring the mullet back," she sings at one point. We can't endorse mullets, but it's still a great song. "My Ryan" is a heartbreaking song about her brother who passed away, and it's a beautiful tribute. "Jessie Jane" pulls some rock in, and it's easy to imagine that one on the radio while driving.

Production 7
Lyrics 8
Music 8
Vocals 8
Musicianship 7

SCORE: 7.6

Joe Viglione

Contact: demodeal@yahoo.com
Web: joeviglione.com
Seeking: Film/TV, Collaboration
Style: Rock

Joe Viglione's *The Demo that Got the Deal Vol. 5* is one of many labors of love from this seasoned singer-songwriter-producer. Viglione, also known as The Count, first emerged on the alternative music scene in the mid-'70s and has not stopped since, whether it be his vast catalog as a producer (Moe Tucker), respected platforms for music critiques, or writing and performing his own songs and those made in collaboration with others. Some of these demos seem like they have been tucked away for a decade or three, which is why we absolutely commend Viglione for recruiting master-mixer Rob Fraboni to lend an outside ear. Keep writing and keep going, Joe!

Production 8
Lyrics 7
Music 7
Vocals 7
Musicianship 7

SCORE: 7.2

Classic Twist

Contact: classictwistmusic@gmail.com
Web: theclassictwist.com
Seeking: Booking, Publishing, Film/TV
Style: R&B, Jazz

R&B and jazz singer-songwriter Gene-O's debut single with Classic Twist "Time for Change" enlivens the spirit of "We Are the World," pleading "we leave our comfort zone.../Cause everybody knows it's time for changes/It's time we see the light/It's time to do what's right..." Gene-O's beautiful crooning and producer Kevin Flourney's deliberate arrangement drives the message home. A similar theme (and lyrics) guides "Things Are Changing," though the energy is amped up, and the sonic fusion is blended with country rock–it is the optimistic, confident sequel. Finally, "You're My Hero" is a touching, soulful tribute to "self-sacrificing women everywhere," another meaningful tune we should all get behind.

Production 8
Lyrics 7
Music 7
Vocals 8
Musicianship 8

SCORE: 7.6

Johnny Stanec

Contact: campbell@milestonepublicity.com
Web: johnnystanec.com
Seeking: Booking, Film/TV
Style: Folk/Americana

"It's All Bittersweet" is an exciting call to arms on Johnny Stanec's new full-length *A Linear History*, a vulnerable collection from a rising folk figure. The Youngstown, OH singer-songwriter addresses loneliness, lost time, love, death and hope (all of which are perfectly encapsulated in album closer "A Light Ahead"), singing from his soul, while speaking to the greater human condition. The Decemberists and Fleet Foxes come to mind when appreciating the ambient indie treatment on the tracks. Plenty of standouts: "Shine On" is stunning, "In the Dark, In the Clouds, In the Rain" was our favorite, a solid ballad that is moving from the first chords. Americana fans should take note.

Production 8
Lyrics 8
Music 9
Vocals 8
Musicianship 8

SCORE: 8.2

Eric Sommer

Contact: eric@ericsommer.com
Web: ericsommer.com
Seeking: Booking
Style: Roots/Americana

Singer-songwriter, producer-composer Eric Sommer has quite an interesting history, having grown up in Bankgkok, Thailand. The traditional Thai spiritual music, combined with a love for his father's American folk records and his acoustic guitar, engrained eclectic influences as Sommer began writing his own songs at a young age. Decades later, after performing and living all over Europe, Sommer hit success with The Atomics, a cult power-pop band from Boston. With the Fabulous Piedmonts, "North Carolina's Americana Standard" (this guy gets around!), Sommer is once again front and center, recanting his cleverly crafted tales and insights, with a group of musicians who allow him to shine.

Production 8
Lyrics 7
Music 8
Vocals 7
Musicianship 8

SCORE: 7.6

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to musicconnection.com/get-reviewed. All submissions are randomly selected and reviewed by committee.

DIRTY HONEY

The Belasco Theater *Los Angeles, CA*

Web: dirtyhoney.com
Contact: herfitz@mac.com
Players: Marc LaBelle, Vocals; John Notto, Guitar; Justin Smolian, Bass; Jaydon Bean, Drums

Material: Dirty Honey is rude, hard and loud, to say the least. Hard rock oozing blues, rock and metal was blasted from the start, throughout the Belasco Theater with no signs of letting up. Reminiscent of a young Led Zeppelin, they rocked the venue all night long with hints of Deep Purple, Pink Floyd, Rainbow and Guns n' Roses emanating out of their pours as they played to a sold-out crowd.

Musicianship: The musicianship was very good. Notto, Smolian and Bean made a great team. The tunes are fit, well-rounded and well written. They were performed with excellence in mind and made a very good backdrop for LaBelle to do his thing with the vocals. Smollen, Notto and LaBelle teased and poked at the crowd as they posed for pictures for while churning out the chops, with barely a note missed.

Performance: The performance was excellent. Dirty Honey had every seat in the house filled with enthusiastic, excited people that came to party and have a good time. The Belasco crew has an amazing lighting and visual show and they pulled out all the stops for Dirty Honey. But even if the band had not had the help from the venue, they still would have had the audience in the palm of their hands; their show is that good.

Summary: Dirty Honey is a band that's fun to watch. The music was good and the fans are enthusiastic; and combined with the high energy aura that the band puts out, it's a win-win for everyone. They are all over the internet and if you haven't heard of them, what rock are you living under? Formed in 2017, they were the first unsigned band to have a single, "When I'm Gone," top the Billboard Rock Songs chart, as well as being iHeart Radio's On the Verge Artist. Touring since 1990 and opening for every notable rock act out there, Dirty Honey is a band not to be missed. **– *Pierce Brochetti***

ERENE MASTANGEELI

Rockwood Music Hall *New York, NY*

Contact: hbeatrice@empktmedia.com
Web: erenemusic.com
Players: Erene Mastrangeli, Vocals, Guitar; Bernice Brooks (AKA Boom Boom), Drums; Dawn Drake, Bass; Julia Chen, Keys; Alicyn Yaffee, Electric Guitar; Sean Stefanic, Guest Speaker.

Material: Over the moon with the release of her first full album, Erene Mastrangeli showcased her newest collection of songs. Influenced by artists like Joni Mitchell and Bonnie Raitt, her material blends folk and pop as she explores themes of love, unity, and female empowerment. "Let's Take It Slow," focuses on grabbing those special moments in between the chaos of everyday life: The fences have been mended/ dishes put away/The day was good/the work was hard/ ...Let's take it slow/let's take it easy/ come on let it go/come on sit beside me. On a more solemn note, Mastrangeli grapples with a cause she is passionate about. Championing gun control after the Pulse nightclub shooting back in 2016, she penned the song "Love, Shine," which is the title track from the album: Stop all the violence/the massacre of life/stop with the guns/when you kill someone you die.../love, love please come down/love, love shine on us/shine all around. Written in 6/8 time the song plays like an anthem while pulling at our heartstrings. She wrapped up the set with "What Is Love," a perfect way to end, expressing something we all share; our desire to love and be loved.

Musicianship: Mastrangeli's vocals are not pyrotechnical but more even keeled and in step with her songwriting. Her all-female band further promotes her philosophy of women fulfilling their potential. While they are a tight unit and good support for her, some standout moments from drummer Brooks added further spice to the sound.

Performance: The most striking thing about this artist is her affable manner and her ability to connect with the audience. Though not every song is as memorable as others, she has the knack of drawing you in. She even made space to address her commitment to gun control. Before singing the song, she brought Shawn Stefanic from Gays Against Guns, on stage, to speak to the audience about the organization, a moment which added more dimension and depth to the overall performance.

Summary: Erene Mastrangeli is clearly an artist of substance who is true to her feelings and causes. She presents her material with authenticity and sincerity and while some songs stand out more than others, she is on her way to shaping a meaningful career. The accompanying video to "Love, Shine," is also out now. **– *Ellen Woloshin***

SANDRIDER

Sunset Tavern *Seattle, WA*

Contact: @sandriderseattle
Web: sandrider.bandcamp.com
Players: Jon Weisnewski, Guitar, Vocals; Jesse Roberts, Bass, Vocals; Nat Damm, Drums

Material: Stalwarts of Seattle's heavy music scene, Sandrider writes bombastic, earsplitting songs with abstract melodious slants. The trio smashes together thrash-induced sludge (Melvins, Unsane) with hardcore screams (Earth Crisis) and killer math-edged punk beats (NomeansNo and Botch) to create a distinct metal-based sound of unadulterated musical ferocity. Sandrider—named after the Fremen worm-riders in the novel *Dune*—pull lyrical inspiration from Frank Herbert's dystopian desert saga, but also angle into more personalized modern-day mythopoetic tales.

Musicianship: Sandrider's fast and loud musical technique is incredible. Lead vocalist and guitarist Jon Weisnewski's explosive holy-hell voice naturally glides over gilded power chords and blistering guitar riffs with impeccable accuracy. Bassist and vocalist Jesse Roberts' low and boomy bass sonics—reminiscent of Tool (Justin Chancellor) and Soundgarden (Ben Shepherd)—help define Sandrider's maximalist sound. Drummer Nat Damm cannot be ignored, as his super-charged blast beats, oversized kick drumming and animated fills provide a foundational layer that rides in strides with Sandrider's marvelous loud rock sensibilities.

Performance: Sandrider hit the stage and immediately tore into the superfast and strikingly melodic "Alia" with reckless abandon. After drummer Nat asked for less bass in the monitor, the three longtime friends bantered between themselves for a bit before asking the audience if it was better to have "less bass or more guitar" in the mix. Sandrider continued their ruthless rage with songs from their recent 7" release on Alternative Tentacles—the heavenly heavy "Aviary," followed by the full blast "Baleen." A scorching set concluded with the resounding "Children"—the first song the trio wrote together—and the excruciatingly fast and strident "Champions."

Summary: Sandrider is an outstanding hyper-brutal noise rock-leaning band in the AmRep vein. The band's off the wall, riff-laden, head-banging performances are ones not to be missed. Look for Sandrider playing shows in the PNW area and if their track record remains consistent, another round of new material soon! **– *Megan Perry***

NATURE LOVES COURAGE

Viper Room *Hollywood CA*

Web: nlovescourage.com
Contact: music@nlovescourage.com
Players: McKenna Rowe, Vocals; Jake Bergman, Bass; Joe De Sa, Guitar; Harrett Smith, Drums

Material: Nature Loves Courage is a rock & roll outfit putting out unique tunes with subtle hints of Led Zeppelin, the Eurythmics and Talking Heads. They mixed the music with rock & roll, blues and jazz and the results are very good. The tunes start out straight forward and drive, rock & roll style, and then veer off into another lane, say, jazz, and then veer right back. It made for a very good rollercoaster ride.

Musicianship: Excellent musicianship all around as Rowe led the music with very good vocals that not only showcased her talent, but accented her very sexy outfit. Singing while directing traffic, and even so much as bringing her own background vocals, she crooned exceptionally well for a fun, animated crowd. De Sa was great adding layers of sneaky sounds to the mix as his "whacka, whacka's" were placed ever so perfectly on rhythm guitar. A nice, juicy melodic solo would have been nice to change things up a little bit but life isn't fair all the time, is it?

Performance: The performance was good. Although Rowe seemed to run out of gas towards the end, Bergman was there to keep things flowing in a funky direction. Bergman was on it from the get-go. "No slouching allowed" is written in his book. Every chop, every groove, every rhythm was so "on." All the grooves were melodic and enjoyable and each was played with energy and enthusiasm that kept the ball rolling for the whole band. Together with Smith, they made the rhythm section happen for Nature Loves Courage.

Summary: Nature Loves Courage was very enjoyable to watch and listen to. Can't say enough about Bergman and Smith as they had the small, but energetic crowd at the Viper Room dancing, grooving and wanting more. The vocal melodies were very good as well and the guitar's extra input on rhythm gave this band a very good rating. Tunes like "All of The things," "Dismantle" and "Dark Horse" take you down the metal path, while "Players" and "Frequencies" finesse and inspire you to dance. Be sure to check these guys out at all your favorite platforms.

– *Pierce Brochetti*

MUSIC CONNECTION Directory of Everything Indie

Music-makers tap into this list to connect with indie labels, marketing experts and indie publicists. Plus, there's loads of contact info to aid in promoting your career: swag & t-shirt manufacturers, blog sites, social media tools and more.

INDIE LABELS

1-2-3-4 GO! RECORDS
420 40th Street #5
Oakland, CA 94609
510-985-0325
Email: store@1234gorecords.com
Web: 1234gorecords.com
*not actively accepting demos

300 ENTERTAINMENT
450 West 14th Street
New York, NY 10014
Email: info@threehundred.biz
Web: 300ent.com
Notable Artists: Megan Thee Stallion, Young Thug, Fetty Wap, Maria Becerra, Jeris Johnson, (see website for more)

4AD RECORDS
17-19 Alma Rd.
London, SW 18, 1AA, U.K.
+44 20 8870 9912
Email: demos@4ad.com
Web: 4ad.com
Roster: Adrianne Lenker, Aldous Harding, Anjimile, Atlas Sound, Bartees Strange, Beck and The Birds, (see website for full listing)

Additional locations:

134 Grand Street
New York, NY 10013
212-995-5882

88RISING
New York, NY & Los Angeles, CA
Contact: Sean Miyashiro
Email: shop@88rising.com
Web: 88rising.com
Notable Artists: Joji, Warren Hue, The Jackson Wang, Bibi, Niki

825 RECORDS, INC.
8225 5th Avenue, Suite 335
Brooklyn, NY 11209
347-240-5417
Email: mattyamendola@825records.com
Web: 825Records.com
Styles/Specialties: Artist development, solo artists, singer/songwriters, pop, rock, R&B

10TH PLANET RECORDS
P.O. Box 10114
Fairbanks, AK 99710
Email: 10planet@mosquitonet.com
Web: 10thplanet.com

A389 RECORDINGS
P.O. Box 12058
Baltimore, MD 21281
Email: dom@a389records.com
Web: a389records.com. facebook.com/a389recordings

ACCIDENTAL ENTERTAINMENT, INC.
E-mail: Hello@accidentalentertainment.com
Styles: alternative, indie, rock, acoustic, Latin, electronic/pop, classical, international
Services: Music licensing and sync, artist and composer development/representation, publishing and admin.
*Please request via email to submit material
Adam Moseley, President, Rosie Forster, A&R Mgr.

A-F RECORDS
P.O. Box 71266
Pittsburgh, PA 15213
Email: demos@a-frecords.com
Web: a-frecords.com
*Currently accepting demos

ACTIVATE ENTERTAINMENT
5062 Lankershim Blvd.-174
N. Hollywood CA 91601
818-569-3020
Email: submissions@2Activate.com
Contact: James Arthur
How to Submit: Urban, Soul/R&B, HipHop, Pop, Hard Rock, Country;
Send Soundcloud &/or YouTube links, socials, email/text
Genres: Pop, Hip-Hop, R&B/Soul, Rock, Country

ALIAS RECORDS
838 E. High St. #290
Lexington, KY 40502
Email: accounts@aliasrecords.com
Web: aliasrecords.com
Styles/Specialties: indie-rock, singer-songwriters, electronica
Distribution: ADA
*No unsolicited material

ALLIGATOR RECORDS
New Material
P.O. Box 60234
Chicago, IL 60660
773-973-7736
Email: info@allig.com
Web: alligator.com
*Demo Submission see website for details

ALTERNATIVE TENTACLES
P.O. Box 419092
San Francisco, CA 94141
510-596-8981
Email: mail@alternativetentacles.com
Web: alternativetentacles.com
Styles/Specialties: punk rock, spoken-word, underground
*Unsolicited material accepted

AMATHUS MUSIC
Attn: A&R
P.O. Box 611
Rockville Centre, NY 11571
Web: amathusmusic.com
Styles/Specialties: dance music
*We do not Accepts Demos

AMERICAN EAGLE RECORDINGS
12 Lake Forest Court West
St. Charles, MO 63301
888-521-8146 Fax 314-965-5648
Email: info@americaneaglerecordings.com
Web: americaneaglerecordings.com

AMERICAN LAUNDROMAT RECORDS
P.O. Box 85
Mystic, CT 06355
860-460-8903
Email: americanlaundromat@hotmail.com
Web: alr-music.com
*Not accepting demos
*Business inquires only

AMHERST RECORDS
5221 Main St. Ste 2
Williamsville, NY 14221
716-883-9520
Email: info@amherstrecords.com
Web: amherstrecords.com

ANTI-
2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7353
Email: publicity@epitaph.com
Web: anti.com, facebook.com/antirecords

API RECORDS
P.O. Box 7041
Watchung, NJ 07069
Email: apirecords@verizon.net
Web: apirecords.com

APPLESEED RECORDINGS
Music Submissions Department
1416 Larch Lane
West Chester, PA 19380
Email: jim@appleseedmusic.com
Web: appleseedmusic.com

ARCTIC SIREN PRODUCTIONS
4105 Turnagain Blvd., Ste. L
Anchorage, AK 99517
907-245-7311
Email: artcsirn@acsalaska.net
Web: arcticsiren.com
Contact: Peggy Monaghan

ARKADIA LABEL GROUP/ VIEW INC.
11 Reservoir Rd.
Saugerties, NY 12477
845-246-9955
Email: Viewvid@aol.com
Web: viewb2bonline.com

ASTHMATIC KITTY RECORDS
830 Glenwood Ave
Suite 510-414
Atlanta GA 30316
Email: info@asthmatickitty.com
Web: asthmatickitty.com
Notable Artists: Mozart's Sister, OMBRE, Roberts & Lord

ASTRALWERKS RECORDS
1750 Vine Street
Hollywood, CA
Email: astralwerks.astralwerks@gmail.com
Web: astralwerks.com, facebook.com/astralwerks
Styles/Specialties: electronic/rock
*No unsolicited material accepted

ATTABOI MUSIC MAGAZINE
Email: info@wildoatsrecords.net
Web: attaboi.online
Styles/specialities: popular music/underground
Distribution: online

BAR-NONE RECORDS
P.O. Box 1704
Hoboken, NJ 07030
201-770-9090
Email: glenn@bar-none.com
Web: bar-none.com
Contact: Glen Morrow, Owner
Distribution: ADA
*Unsolicited material accepted

BARSUK RECORDS
P.O. Box 22546
Seattle, WA 98122
Email: questions@barsuk.com
Web: barsuk.com
Roster: Death Cab For Cutie, the Long Winters, Mates of State, Menomena, Nada Surf, Ra Ra Riot, Phantogram, Ramona Falls, the Wooden Birds, David Bazan, Maps & Atlases, Say Hi, Big Scary, Laura Gibson, Pacific Air, Chris Walla
Distribution: Redeye
*Please DO NOT send us MP3s or other audio files, but please DO send us links to your music or press kit. See website for submission.

BEC RECORDINGS
P.O. Box 12698
Seattle, WA 98111
206-691-9782
Email: licensing@toothandnail.com
Web: becrecordings.com, facebook.com/becrecordingsmusic

BEGGARS GROUP
(Also XL Recordings, Rough Trade Records, Matador Records, 4AD)
134 Grand St.
New York, NY 10013
212-995-5882
Email: banquet@beggars.com
Web: beggarsgroupusa.com
Contact: Matt Harmon, President
Styles/Specialties: indie-rock, pop, electronic
Roster: Vampire Weekend, Sonic Youth, Queens of the Stone Age, the National, Warpaint, the xx, Yo La Tengo and the New Pornographers
Distribution: ADA

BIG DEAL RECORDS-
15503 Ventura Blvd., Ste. 300
Encino, CA 91436
818-922-0807
Email: Info@bigdealmusic.com
Web: bigdealmusic.com
Styles/Specialties: pop, rock, R&B
*No unsolicited material

Additional locations:

115 29th Ave. S.
Nashville, TN 37212
615-942-8328

BIG NOISE
11 S. Angell St., Ste. 336
Providence, RI 02906
401-274-4770
Email: al.bignoise@gmail.com
Web: bignoisenow.com
Roster: Artists have included Christina Aguilera, Red Hot Chili Peppers, The Beach Boys, Chicago, Katharine McPhee, Dionne Warwick, Gregory Porter, and Viola Davis
*Currently accepting demo submissions.
*Please call or email first.
Al Gomes, A&R

BLACK DAHLIA MUSIC
P.O. Box 631928
Highlands Ranch, CO 80163
505-672-0333
Email: blackd@blackdahlia.com
Web: blackdahlia.com

BLACKHEART RECORDS
636 Broadway
New York, NY 10012
212-353-9600
Email: blackheart@blackheart.com
Web: blackheart.com
Styles/Specialties: all styles
*Unsolicited material accepted, ATTN: A&R Dept.

BLOODSHOT RECORDS
(see Exceleration Music)

BLUE CANOE RECORDS
Atlanta, GA & Tokyo Japan
Email: contactbcr@bluecanoerecords.com
Web: bluecanoerecords.com

BOMP/ALIVE NATURALSOUND RECORDS
919 Isabel, Unit G
Burbank, CA 91506
Email: label@alive-records.com
Web: alive-records.com/category/bomp
Contact: Patrick Boissel
Roster: the Black Keys, Two Gallants, Buffalo Killers, Brian Jonestown Massacre, Soledad Brothers, The Warlocks, the Black Lips, SSM, Brimstone Howl, Trainwreck Riders, Black Diamond Heavies, Bloody Hollies
Distribution: Lumberjack Mordam Music Group
*Unsolicited material accepted. We are a small team, but we listen to it all. Do not contact us, we will contact you if we dig what we hear.

BOOSWEET RECORDS
P.O. Box 45256
Los Angeles, CA 90045
310-613-3535
Web: boosweet.com
Styles/Specialties: jazz, jazz fusion, smooth jazz, R&B, pop, reggae, hip-hop, rap, rock, metal, guitar instrumental, alternative
Roster: Kiko Loureiro, Vernon Neilly

BRIDGE NINE RECORDS
282 Rantoul Street
Beverly, MA 01915
978-532-0666
Email: info@bridge9.com
Web: bridge9.com

BURNSIDE RECORDS
6635 N. Baltimore Ave, Ste 226
Portland, OR 97203
503-231-0876 ext. 202
Email: skip@bdcdistribution.com
Web: burnsidedistribution.com

CANYON RECORDS
P.O. Box 61564
Phoenix, AZ 85052
800-268-1141
Email: canyon@canyonrecords.com
Web: canyonrecords.com

CELESTIAL HARMONIES
Division of Mayflower Music Corp
P.O. Box 30122
Tucson, AZ 85751
520-326-4400 Fax 520-326-3333
Email: celestial@harmonies.com
Web: harmonies.com

CENTURY MEDIA
The Century Family
c/o Sony Music International
25 Madison Ave.
New York, NY 10010
Email: centurymedia@musictoday.com
Web: centurymedia.com, facebook.com/centurymedia
*Unsolicited material accepted, see web for details

CEXTON RECORDS
P.O. Box 80187
Rancho Santa Margarita, CA 92688
Offices in CA and NYC
949-766-1384
Email: johncexton@aol.com
Web: cexton.com
Contact: John Anello, Jr.
Roster: Johnny Mandolin, Larry Luger, Chiz Harris w/ Conte Candoli, Doc Anello Trio, Tom Kubis Big Band, Jack Wood, Beach Front Property, Doc Anello & the Swing Machine Big Band, James L Dean Big Band, Reissues of Sinatra, Martin, Andante Duo Italian Music, Marie Anello Opera CD, Otaku in Crime Japanese Anime music
Styles/Specialties: jazz, big band, swing and Italian-American artists
Distribution: Indie, point of purchase, Internet, specialty stores

CLEOPATRA RECORDS
11041 Santa Monica Blvd., PMB 703
Los Angeles, CA 90025
310-477-4000 Fax 310-312-5653
Web: cleorecs.com/home
Contact: Brian Perera, Tim Yasui
Styles/Specialties: gothic, rock, metal, rap, R&B, dance, classics, soundtracks
*Music Submissions accepted

CLICKPOP RECORDS
P.O. Box 5765
Bellingham, WA 98227
Email: dave@clickpoprecords.com
Web: clickpoprecords.com

CLOSED SESSIONS
Chicago, IL
Email: alex@closedsessions.com

COMPILED BY ROBIN ROSE

Web: closedsessions.com
Notable Artists: Jamila Woods, Kweku Colins, Webster X

CMH RECORDS
2898 Rowena Ave., #201
Los Angeles, CA 90039
800-373-8073
Email: info@cmhrecords.com
Web: cmhrecords.com
Styles/Specialties: country, bluegrass, electric, children's, Christmas

COMMUNION RECORDS
London & Brooklyn
Email: info@communionmusic.com
Web: communionmusic.co.uk
Notable Artists: Michael Kiwanuka, Gotye, Tennis

COMPASS RECORDS
916 19th Ave. S.
Nashville, TN 37212
800-757-2277, 615-320-7672
Fax: 615-320-7378
Email: info@compassrecords.com
Web: compassrecords.com

CONCORD RECORDS
5750 Wilshire Blvd. #450
Los Angeles, CA 90036
310-385-4455
Email: submissions@concordmusicgroup.com
Web: concordmusicgroup.com
Roster: Action Bronson, Andrew Bird, Arianna Neikrug, August Burns Red, Barenaked Ladies

CROSSROADS ENTERTAINMENT
50 Fisk Drive
Arden, NC 28704
828-684-3066
Email: care@crossroadsmusic.com
Web: crossroadsmusic.com, facebook.com/crossroadslabelgroup

CURB RECORDS
48 Music Sq. E.
Nashville, TN 37203
615-321-5080
Email: licensing@curb.com
Web: curb.com, curb.com/licensing
*No unsolicited material accepted

DAEMON RECORDS
P.O. Box 1207
Decatur, GA 30031
Email: hello@daemonrecords.com
Web: daemonrecords.com

DANGERBIRD RECORDS
3801 Sunset Blvd.
Los Angeles, CA 90026
323-665-1144
Email: info@dangerbird.com
Web: dangerbirdrecords.com
Roster: Juiceboxxx, *Repeat Repeat, A. Sinclair, Holly Miranda

DCD2 MUSIC
Email: info@dcd2records.com
Web: dcd2records.com

DEEP SOUTH RECORDS
P.O. Box 17737
Raleigh, NC 27619
919-844-1515
Email: hello@deepsouthentertainment.com
Web: deepsouthentertainment.com

Additional location:

P.O. Box 121975
Nashville, TN. 37212
615-953-4800

DELMARK RECORDS
4121 N. Rockwell
Chicago, IL 60618
773-539-5001
Email: delmark@delmark.com
Web: delmark.com

DELOS PRODUCTIONS
P.O. Box 343
Sonoma, CA 95476
800-364-0645, 707-996-3844
Email: orders@delosmus.com
Web: delosmusic.com
Styles/Specialties: classical

DISCHORD RECORDS
3819 Beecher St. N.W.
Washington, DC 20007
703-351-7507
Email: dischord@dischord.com
Web: dischord.com

D'MAR ENTERTAINMENT, INC.
San Jose, CA
Email: dmarmusic@yahoo.com
Web: dmarmusic.com
Styles/Specialties: smooth jazz, R&B, gospel
*Accepts unsolicited material

DOMO RECORDS
11022 Santa Monica Blvd., #300
Los Angeles, CA 90025
310-966-4414
Email: info@domocart.com
Web: domomusicgroup.com
Contact: Dino Malito
Styles/Specialties: new age, world music, rock, soundtrack, ambient, electronic
*If you are interested In submitting your music to us, please see our website

DOMINO RECORDS
P.O. Box 47029
London, UK SW18 1EG
Web: dominorecordco.com
Notable Artists: Blood Orange, Arctic Monkeys, Animal Collective

DRAG CITY RECORDS
P.O. Box 476867
Chicago, IL 60647
312-455-1015
Fax: 312-455-1057
Email: press@dragcity.com
Web: dragcity.com
*No Longer accepts demos

DSPB
237 Cagua N.E.
Albuquerque, NM 87108
505-266-8274
Email: dsbp@dsbp.cx
Web: dsbp.cx

DUALTONE RECORDS
3 McFerrin Ave.
Nashville, TN 37206
615-320-0620
Email: info@dualtone.com
Web: dualtone.com

ENTERTAINMENT ONE MUSIC US
11-13 East 26th Street
New York, NY 10010
Web: entertainmentone.com

Additional locations:

2700 Pennsylvania Ave.
Suite 1000
Santa Monica, CA 90404

4201 Wilshire Blvd,
Suite 400
Los Angeles, CA 90010

Offices in Canada
Toronto, Montreal, Vancouver

Offices in London & Asia

EARWIG MUSIC COMPANY, INC.
2054 W. Farwell Ave., Ste G
Chicago, IL 60645-4963
773-262-0278
Email: info@earwigmusic.com
Web: earwigmusic.com

EAST 2 WEST COLLECTIVE
Los Angeles, CA 90025
323-963-8050
Email: idevita@e2wcollective.com
Web: muchandhousepr.com
Contact: Laura Ackermann, Senior Publicist

ELTON AUDIO RECORDS
Wayne, NJ
Email: contact@eltonaudio.com
Website: eltonaudio.com
Contact: Louis Elton, Owner
Distribution: Symphonic, Too Lost
*Accepts unsolicited material

EMPEROR JONES RECORDS
P.O. Box 4730
Austin, TX 78765
Email: brutus@emperorjones.com
Web: emperorjones.com

EPITAPH RECORDS
2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7353
Email: edie@epitaph.com
Web: epitaph.com
Styles/Specialties: alt-rock, punk
Distribution: Indies
*No unsolicited material

ERASED TAPES RECORDS, LTD
174 Victoria Park Road
London E9 7HD Great Britain
Email: licensing@erasedtapes.com
Web: erasedtapes.com
Notable Artists: Anne Muller, Bell Orchestre, Codes in the Clouds, Daniel Brandt, Greg Gives Peter Space, etc.

ESTRUS LLC
P.O. Box 2125
Bellingham, WA 98227
Email: website@estrus.com
Web: estrus.com
*No unsolicited material

EQUAL VISION RECORDS
P.O. Box 38202
Albany, NY 12203-8202
518-458-8250 Fax 518-458-1312
Email: info@equalvision.com
Web: equalvision.com
Styles/Specialties: punk, hardcore, indie, emo, rock, pop, metal
*No physical demos. Email links to stream your music (no downloads), with a biography

EXCELERATION MUSIC
Is a partnership of global music industry leaders who invest in the future of independent music.
Web: excelerationmusic.com
Contact:info@excmusic.com

FAT POSSUM RECORDS
P.O. Box 1923
Oxford, MS 38655
662-234-2828 Fax 662-234-2899
Email: matthew@fatpossum.com
Web: fatpossum.com, facebook.com/FatPossumRecords

FAVORED NATIONS ENTERTAINMENT
17328 Ventura Blvd., #165
Encino, CA 91316
818-385-1989
Email: info@favorednations.com
Web: favorednations.com
Styles/Specialties: all styles welcome
(Label is co-owned by Steve Vai)

FEARLESS RECORDS
5870 W. Jefferson Blvd., Ste. E
Los Angeles, CA 90016
Web: fearlessrecords.com
Styles: See website for details

FERVOR RECORDS
1810 W. Northern Ave A-5
Box 186
Phoenix, AZ 85021
Email: info@fervor-records.com
Web: fervor-records.com
*We do not accept unsolicited material

FEVER RECORDS
ATTN: Sal Abbatiello
P.O. Box 219
Yonkers, NY 10710
914-725-0011
Email: fevermusic@aol.com
Web: feverrecords.com

FIRST ACCESS ENTERTAINMENT
6725 Sunset Blvd. Ste. #420
Los Angeles, CA 90028
Email: contact@faegrp.com
Web: faegrp.com
Published: facebook.com/firstaccessent
How to Submit: no unsolicited material

FORMUSIC
Rua Bernardino de Campos, 277
Indaiatuba - São Paulo Ð Brazil
Contact: Nando Machado
Web: formusic.com.br
Email: info@formusic.com.br
Styles/Specialities: Indie/Rock/Hard Rock/Pop/Folk/Electronic
Notable artists: Arctic Monkeys, Queens of the Stone Age, Radiohead, Tame Impala, Gavin James, Passenger

FREDDIE RECORDS
5979 S. Staples St.
Corpus Christi, TX 78413
361-992-8411 Fax 361-992-8428
Email: sales@freddierecords.com
Web: freddiestore.com

G2 RECORDS
14110 N. Dallas Pkwy. Ste. 365
Dallas, TX 75254
972-726-9203
Email: info@g2records.com
Web: g2recordsandpublishing.com

GET HIP, INC.
1800 Columbus Ave.
Pittsburgh, PA 15233
412-231-4766
Email: gregg@gethip.com
Web: gethip.com

GHOSTLY INTERNATIONAL
P.O. Box 220395
Brooklyn, NY 11222
Email: booking@ghostly.com
Web: ghostly.com
Notable Artists: Mary Lattimore, Tadd Mullinex, Matthew Dear, Kllo, Tycho

GLASSNOTE RECORDS
Demo Submissions
770 Lexington Ave., 16th Fl.
New York, NY 10065
646-214-6000 Fax 646-237-2711
Email: demos@glassnotemusic.com
Web: glassnotemusic.com
Roster: Phoenix, the Temper Trap, Mumford and Sons, Two Door Cinema Club, Givers, Oberhofer, Childish Gambino, Daughter, Little Green Cars, Robert DeLong, Flight Facilities, Half Moon Run, CHVRCHES, Foy Vance

Additional locations:

Los Angeles
2200 Colorado Avenue
Suite 200
Santa Monica, CA 90404
310-865-8620

London
10-11 Lower John St, Soho
London W1F 9EB
020-7183-6887

Toronto
2450 Victoria Park, Ste. 1
Toronto, Ontario
M2J 4A1
416-718-4424

HEADS UP INTERNATIONAL
Concord Music Group
5750 Wilshire Blvd, Suite 450
Los Angeles, CA 90036
310-385-4465
Email: submissions@concordmusic group.com
Web: concordmusicgroup.com/labels/Heads-Up

HOPELESS RECORDS
PO Box 495
Van Nuys, CA
818-997-0444
Email: ar@hopelessrecords.com
Web: hopelessrecords.com
*See web FAQ for submission guidelines

HOT TOMATO RECORDS
DEEP SOUTH ENTERTAINMENT
P.O. Box 17737
Raleigh, NC 27619
919-844-1515
Email: info@deepsouthentertainment.com
Web: deepsouthentertainment.com

Additional Location:

Nashville
PO Box 121975
Nashville, TN 37212
615-953-4800

IDOL RECORDS
P.O. Box 140344
Dallas, TX 75214
Email: info@idolrecords.com
Web: idolrecords.com

INNOVATIVE LEISURE
2658 Griffith Park Blvd, #324
Los Angeles, CA 90039
Contact: Nat Nelson, Jamie Strong & Hanni El Khatib
Email: info@innovativeleisure.net
Web: innovativeleisure.net
Notable Artists: BADBADNOTGOOD, Nosaj Thing, Rhye

INTEGRITY LABEL GROUP
4050 Lee Vance Drive
Colorado Springs, CO 80918
1-888-888-4726
Email: customercare@integrityMusic.com
Web: integritymusic.com
Contact: David C. Cook
*No unsolicited material

Additional location:

1646 Westgate Circle, Suite 106
Brentwood, TN 37027
888-888-4726

IPECAC RECORDINGS
Email: info@ipecac.com
Web: ipecac.com
Contact: Greg Werckman
Distribution: Fontana
Roster: Fantomas, Melvins, Northern State, Dalek, Skeleton Key, Peeping Tom, Dub Trio

JAGGO RECORDS
323-850-1819
Email: jaggo@jaggo.com
Web: jaggo.com
Styles/Specialties: pop, rock, jazz, R&B, hip-hop, soul, World music
*Unsolicited material accepted

JAGJAGUWAR
213 S. Rogers St.
Bloomington, IN 47404
Contact: Darius Van Arman, Chris Swanson
Email: info@jagjaguwar.com
Web: jagjaguwar.com, facebook.com/Jagjaguwar
Notable Artists: Bon Iver, Angel Olsen, Unknown Mortal Orchestra

JAZZ LINK ENTERPRISES
3721 Columbia Dr.
Longmont, CO 80503
303-776-1764
Email: hiblerjude@gmail.com
Web: jazzlinkenterprises.com

JONKEY ENTERPRISES
Sonic Safari Music
663 W. California Ave.
Glendale, CA 91203
818-242-4034
Email: chuck@sonicsafarimusic.com
Web: sonicsafarimusic.com
Contact: Chuck Jonkey
Styles/Specialties: environmental, world, traditional, ethnic
Distribution: Indies
Roster: Chuck Jonkey, Carl Malone
*No unsolicited material

KEMADO RECORDS
87 Guernsey St.
Brooklyn, NY 11222
Email: info@kemado.com
Web: kemado.com
Roster: the Sword

KILL ROCK STARS
819 SE 14th Loop
Suite 106
Battle Ground, WA 98604
Email: feedback@killrockstars.com
Web: killrockstars.com
*Accepting demos from active, touring bands

KOCH RECORDS
See E1 Music Group

KRANKY
Chicago, IL
Email: krankyinfo@gmail.com
Web: kranky.net
Notable Artists: Stars of the Lid, Grouper, Tim Hecker
Currently accepting demos

K RECORDS
P.O. Box 7154
Olympia, WA 98507
360-786-1594
Email: promo@krecs.com
Web: krecs.com
Roster: Karl Blau, Aries, Jason Anderson
Currently not accepting demos

LAMON RECORDS CORPORATION
Hollywood: 818-850-0625
Nashville: 615-379-2121
Email: dave@lamonrecords.com
Web: lamonrecords.com

LAZY BONES RECORDINGS
10002 Aurora Ave. N., Ste. 36 PMB 317
Seattle, WA 98133
310- 281-6232
Email: scott@lazybones.com
Web: lazybones.com
*At this time we are not accepting demos

Additional location:

Melbourne, Australia
(03) 9028 2200

LAZY S.O.B. RECORDINGS
P.O. Box 4084
Austin, TX 78765
512-480-0765
Email: LazySOB1@aol.com
Web: lazysob.com

LEG (Loggins Entertainment Group)
615-323-2200
Email: staff@backstageentertainment.net
Web: backstageentertainment.net

LEVIATHAN RECORDS
P.O. Box 745
Tyrone, GA 30290
770-257-8697
Email: promotions@leviathanrecords.com
Web: leviathanrecords.com

LITTLE FISH RECORDS
Cleveland, OH 44119
216-481-1634, 216-849-6478
Email: lkoval@msn.com
Web: littlefishrecords.com
Contact: Greg David

LIZARD SUN ENTERTAINMENT
1621 W. 25th St., Ste. 115
San Pedro, CA 90732
310-505-3958
Email: floyd@lizardsunentertainment.com
Web: morrisonland.com
Contact: Floyd Bocox, CEO & President
Styles: country, pop, rock

LOCAL ACTION
London
Email: info@localactionrecords.co.uk
Web: localactionrecords.co.uk
Notable Artists: Deadboy, Jammz, DAWN

LOVECAT MUSIC
P.O. Box 548, Ansonia Sta.
New York, NY 10023
646-304-7391
Email: lovecatmusic@gmail.com
Web: lovecatmusic.com

LUAKA BOP
195 Chrystie, 602B
New York, NY 10002
212-624-1469
Email: iwasthinking@luakabop.com
Web: luakabop.com
Styles/Specialties: pop, world
*No unsolicited materials

MACKAVENUE
18530 Mack Ave., Unit 299
Grosse Pointe Farms, MI 48236
888-640-6225
Email: info@mackavenue.com
Web: mackavenue.com

MAGGIE'S MUSIC
P.O. Box 490
Shady Side, MD 20764
410-867-0642
Email: mail@maggiesmusic.com
Web: maggiesmusic.com

MALACO MUSIC GROUP, THE
P.O. Box 9287
Jackson, MS 39286
601-982-4522
Email: malaco@malaco.com
demo@malaco.com
Web: malaco.com

MANIFESTO RECORDS
104 West Anapamu Street
Suite K
Santa Barbara, CA 93101
805-837-0100
Email: esc@manifesto.com
Web: manifesto.com
Contact: Evan Cohen, Business Affairs
Styles: rock, indie, Brit-pop, punk
Roster: Alice Cooper, Dead Kennedys, Tom Waits
Distribution: MVD
*No unsolicited material

MARSALIS MUSIC
323 Broadway
Cambridge, MA 02139
617-354-2736
Web: marsalismusic.com
*Not accepting any artist submissions

MASCOT LABEL GROUP
P.O. Box 231
2650 AE Berkel & Rodenrijs
The Netherlands
Web: Mascotlabelgroup.com
Contact: Ron Burman Ð President MLG North America/A&R
Email: Burman@mascotlabelgroup.com
Contact: Ed van Zijl Ð owner/A&R
Styles: Rock, metal, guitar, prog, blues rock, jam

MATADOR RECORDS
134 Grand St.
New York, NY 10013
703-915-1211, 212-995-5882
Email: miwaokumura@beggars.com
Web: matadorrecords.com
Styles/Specialties: all styles
*Unsolicited material accepted

MELLO MUSIC GROUP
Tucson, AZ
Email: info@mellonmusicgroup.com
Web: mellomusicgroup.com
Notable Artists: Oddisee, Open Miek Eagle, Apollo Brown

MERGE RECORDS
Chapel Hill, NC
Email: merge@mergerecords.com
Web: mergerecords.com
Roster: Arcade Fire, Barren Girls, Caribou, Divine Fits, Ex Hex, She & Him, Teenage Fanclub, M. Ward and more.

METAL BLADE RECORDS
5632 Van Nuys Blvd., #1301
Sherman Oaks, CA 91401
Email: metalblade@metalblade.com
Web: metalblade.com, facebook.com/metalbladerecords
Styles/Specialties: heavy metal, progressive, rock
*No unsolicited material

Additional location:

Metal Blade Records GMGH
Marstallstrasse 14
73033 Goppingen, Germany

METROPOLIS RECORDS
P.O. Box 974
Media, PA 19063
610-595-9940
Email: demo@metropolis-records.com, facebook.com/MetropolisRecords
Web: metropolis-records.com
*Not accepting demos at this time.

MEXICAN SUMMER
87 Guernsey St.
Brooklyn, NY11222
Email: info@mexicansummer.com
Web: mexicansummer.com
Notable Artists: Ariel Pink, Weyes Blood, Dungen

MILAN ENTERTAINMENT
Sherman Oaks, CA
Email: milanrecords@sonymusic.com
Web: milanrecords.com
Styles: soundtracks, electronic, world

MIND OF A GENIUS (MOAG)
P.O. Box 3613, M.P.O.
Vancouver, BC, Canada, V6B 3Y6
604-669-MINT
Email: info@mintrecs.com
Web: mintrecs.com, facebook.com/mintrecords, mindofagenius.co.uk
Notable Artists: THEY, Gallant, ZHURECORDS
Roster: Hot Panda, Immaculate Machine, Fanshaw, Kellarissa, John Guliak
*We are no longer accepting physical demo submission. Use contact form on website

MILK RECORDS
P.O. Box 35
Moreland LPO
Coburg 3058
Victoria, Australia
Email: millk@milkrecords.com.au
Web: milkrecords.com.au, facebook.com/milkrecordsmelbourne
Notable Artists: Courtney Barnett

MIXPAK RECORDS
Brooklyn, NY
Email: info@mixpakrecords.com
Web: mixpakrecords.com
Notable Artists: Popcaan, Palmistry, Murio

MORPHIUS RECORDS
100 E. 23rd St.
Baltimore, MD 21218
410-662-0112
Email: info@morphius.com
Web: morphius.com

MOTION CITY RECORDS
P.O. Box 50624
Minneapolis, MN 55405
310-434-1272
Email: us@motorcitysoundtrack.com
Web: motioncity.com
Styles/Specialties: alternative rock
Roster: Velvet, Voodoo, Brent Fraser, 10 Pound Troy, UFO Bro, Drag, Wendy Bucklew

MOUNTAIN APPLE COMPANY, THE
P.O. Box 22569
Honolulu, HI 96814
808-597-1888
Web: mountainapplecompany.com
Styles/Specialties: traditional and contemporary Hawaiian

MOUNTAIN HOME RECORDS
50 Fisk Drive
Arden, NC 28704
828-684-3066
Email: info@mountainhomemusiccompany.com
Web: mountainhomemusiccompany.com, facebook.com/mtnhomemusic
Styles/Specialties: bluegrass
*No unsolicited material

MRG RECORDINGS
Email: submissions@mrgrecordings.com
Web: mrgrecordings.com, facebook.com/mrgrecordings
Contact: A&R
Styles/Specialties: rock, electronic, ambient, folk

MTS RECORDS
227 Gill Road
Apollo, PA 15613
412-445-5282
Email: michael@mtsmanagementgroup.com
Web: mtsmanagementgroup.com
Styles/Specialties: All Genres

MY-ZEAL PRODUCTIONS, CO
23207 Lahser Rd.
Southfield, MI 48033
313-444-8583
Email: myzealproductions@gmail.com
Web: MyZealProductions.com
Styles/Specialties: gospel, pop, rnb, singer-songwriters
Distribution: IndieBlu, MNRK

NEW PANTS PUBLISHING INC. & OLD PANTS PUBLISHING INC.
119 N Wahsatch Avenue
Colorado Springs, Colorado 80903
719-632-0227 Fax 719-634-2274
Email: rac@crlr.net
Web: newpants.com, oldpants.com
Contact: Robert A.
Styles/Specialties: pop, rock, rap, R&B, country
Roster: Stephanie Aramburo, Chad Steele, C. Lee Clarke, Tech T, James Becker, Kathy Watson, Lisa Bigwood, George Montalbano, Silence, Sherwin Greenwood, Joel Diehl, John Ellis and Phyllis Shaw.
*Unsolicited material through management or lawyer only. Please contact before submitting

NEW WEST RECORDS
2923 Berry Hill Dr.
Nashville, TN 37204
615-385-4777
Web: newwestrecords.com
Roster: see web
*No unsolicited materials accepted

NINJA TUNE
P.O. Box 4296
London, SE11 4WW
Email: demos@ninjatune.net
Web: ninjatune.net/home
Roster: Bonobo, Actress, FaltyDL, The Bug
*Only accepting demos in digital form

NITRO RECORDS
7071 Warner Ave., Ste. F736
Huntington Beach, CA 92647
Email: info@nitrorecords.com
Web: facebook.com/nitrorecords
Styles/Specialties: punk/pop
Roster: see web

NOISEY BY VICE
Brooklyn, New York 11249
Email: press@vice.com
Web: vice.com/en_us/section/music

NONESUCH RECORDS
1633 Broadway
New York, NT 10019
212-707-2000
Email: info@nonesuch.com
Web: nonesuch.com, facebook.com/NonesuchRecords
Roster: Emmylou Harris, Joni Mitchell, Gipsy Kings, kd lang, Randy Newman, Wilco, Brian Wilson, Stephen Sondheim, Kronos Quartet, Youssou N'Dour, Buena Vista Social Club, Laurie Anderson

OGLIO RECORDS
3540 W. Sahara Ave., #308
Las Vegas, NV 89102
702-800-5500
Web: oglio.com
Contact: Carl Caprioglio, Mark Copeland
Roster: George Lopez, the Sparks, Jackie the Jokeman Martling, reissues, novelty, soundtracks, Beatallica

OH BOY RECORDS
P.O. Box 150222
Nashville, TN 37215
615-742-1250
Email: info@ohboy.com
Web: ohboy.com
*no unsolicited material accepted

PAPER GARDEN RECORDS
170 Tillary St., Apt. 608
Brooklyn, NY 11201
Email: info@papergardenrecords.com
Contact: Bryan Vaughn
Web: papergardenrecords.com
Roster: Alcoholic Faith Mission, Darla Framer, Mighty Tiger, Pree
Accepting Demos

PARMA RECORDINGS
44 Lafayette Rd.
PO Box 1567
North Hampton, NH 03862
603-758-1718
Email: info@parmarecordings.com
Web: parmarecordings.com

PAUL WINTER
P.O. Box 72
Litchfield, CT 06759
860-567 8796, 800-437-2281
Email: elizabeth@waldmaniapr.com
Web: paulwinter.com, facebook.com/paulwintermusic

POSI-TONE
P.O. Box 2848
Los Angeles, CA 90294
310-871-2652
Email: info@posi-tone.com
Web: posi-tone.com
Styles/Specialties: jazz
Roster: Orrin Evans, Jim Rotondi, Ralph Bowen, Brian Charette, Jared Gold, David Gibson, Ehud Asherie, Doug Webb

PPL ENTERTAINMENT GROUP, INC
PO Box 261488
Encino, CA 91426
310-962-3873, 424-394-1496
Email: pplzmi@aol.com
Web: pplzmi.com
*No unsolicited material accepted
Contact: Maxx Diamond
*No unsolicited material accepted. Must first write with SASE for permission.

PRA RECORDS
212-860-3233
Email: pra@prarecords.com
Web: prarecords.com
Contact: Patrick Rains
Styles/Specialties: jazz
Roster: Jonatha Brooke, Randy Crawford, David Sanborn, Curtis Stigers
Distribution: Ryko

PRAVDA RECORDS
4245 N Knox Ste 7
Chicago, IL 60641
773-763-7509
Email: kenn@pravdamusic.com
Web: pravdamusic.com

PRIMARILY A CAPPELLA
P.O. Box D
San Anselmo, CA 94979
415-419-5509
Email: harmony@singers.com
Web: singers.com
Styles/Specialties: a cappella
*Unsolicited material accepted

QUARTO VALLEY RECORDS
Woodland Hills, CA
Email: info@quartovalleyrecords.com
Web: quartovalleyrecords.com
Roster/Notable Projects: Paul Rodgers, Savoy Brown, Edgar Winter, The Immediate Family, Narada Michael Walden, Richard T. Bear, Bonham-Bullick Band, Denny Seiwell, Sean Chambers, Dominic Quarto

R&S RECORDS
Email: bandcamp@rsrecords.com
Web: randsrecords.com
Roster: James Blake, Nicolas Jaar, Paul White

RAMP RECORDS
Santa Barbara, CA
Email: Info@ramprecords.com
Web: ramprecords.com

Styles/Specialties: Eclectic
Roster: Michael McDonald, Jeff Bridges
*No unsolicited material

RAZOR AND TIE RECORDS (CONCORD)
Web: concord.com/labels/razor-and-tie-records
Email: info@concord.com
Roster: (See Website)

RED EYE MUSIC GROUP
505 Eno St.
Hillsborough, NC 27278
877-733-3931
Email: info@redeyeworldwide.com
Web: redeyeusa.com
Note: no unsolicited material

RED HOUSE RECORDS
916 19th Avenue South
Nashville, TN 37212
800-757-2277, 615-320-7672
Email: info@compassrecords.com
Web: redhouserecords.com
*Unsolicited material accepted

RELAPSE RECORDS
P.O. Box 2060
Upper Darby, PA 19082
610-734-1000
Email: mailorder@relapse.com,
Web: relapse.com, facebook.com/RelapseRecords
Roster: High on Fire, Jucifer, Origin, Brutal Truth

REVELATION RECORDS
P.O. Box 5232
Huntington Beach, CA 92615
714-842-7584
Email: webmaster@revhq.com
Web: revelationrecords.com
Styles/Specialties: hardcore, punk, emo, metal
Roster: See website
*Unsolicited material accepted

RHYMESAYERS ENTERTAINMENT
2409 Hennepin Ave.
Minneapolis, MN 55405
612-977-9870
Email: info@rhymesayers.com
Web: rhymesayers.com

ROADRUNNER RECORDS
Warner Music Group
1633 Broadway
New York,NY 10019
212-275-2000
Web: elektramusicgroup.com/roadrunnerrecords
Styles/Specialties: rock
*Unsolicited materials accepted, see web for details.

ROUGH TRADE RECORDS
30 Rockefeller Plaza
New York, NY 10112
212-664-1110
Web: roughtrade.com
Notable Artists: Princess Nokia, jennylee, Parquet Courts

SACRED BONES
Brooklyn, New York
Email: info@sacredbonesrecords.com
Web: sacredbonesrecords.com
Notable Artists: Amen Dunes, Zola Jesus, Jenny Hval

SECRETLY CANADIAN
213 S. Rogers
Bloomfield, IN 47404
812-335-1572
Email: info@secretlydistribution.com
Web: secretlycanadian.com
Notable Artists: Whitney, ANOHNI, serpentwithfeet, War On Drugs

SHANGRI-LA PROJECTS
P.O. Box 40106
Memphis, TN 38174
901-359-3102
Email: sherman@shangrilaprojects.com
Web: shangrilaprojects.com

SIX DEGREES RECORDS
P.O. Box 411347
San Francisco, CA 94141
Email: licensing@sixdegreesrecords.com
Web: sixdegreesrecords.com
Distribution: Fontana
*we do not accept unsolicited demos

SONIC IMAGES ENTERTAINMENT GROUP
12400 Ventura Blvd., #268
Studio City, CA 91604
323-650-4000
Email: sonicimages@sonicimages.com
Web: sonicimages.com

SOULECTION
Los Angeles
Contact: Joe Kay, Head of A&R
Web: soulection.com
Notable Artists: Goldlink, Sango, Ta-ku

SOUND KITCHEN STUDIOS, LLC
112 Seaboard Ln.
Franklin, TN 37067
615-370-5773
Email: iblonder@soundkitchen.com
Contact: Ira Blonder
Web: soundkitchen.com
Specialities: All Genres
*Unsolicited material accepted

SOUNDSCAPES MEDIA GROUP
1534 N. Moorpark Road, #183
Los Angeles, CA 91360
805-405-8078
Email: info@soundscapesmedia.com
Web: soundscapesmedia.com
Styles/Specialties: Jazz, Acoustic, Vocal, Latin, Pop, Blues, Classic Rock, Classical - HD Recordings and Distribution, Immersive formats
* Unsolicited Material Accepted

SPARROW RECORDS
(Capitol CMG Label Group)
101 Winners Cir.
Brentwood, TN 37027
615-371-4300
Email: info@capitolcmg.com
Web: capitolcmglabelgroup.com
Styles/Specialties: Christian
*No unsolicited materials

SST RECORDS
PO Box 1
Taylor, TX 76574
512-387-5331
Email: orders@sstsuperstore.com
Web: sstsuperstore.com
Styles/Specialties: rock, jazz, punk, progressive rock
*Unsolicited material accepted

STONES THROW RECORDS, LLC
2658 Griffith Park Blvd, #504
Los Angeles, CA 90039
Email: losangeles@stonesthrow.com
Web: stonesthrow.com
Notable Artists: J Dilla, Dam-Funk, Madvillian

SUB POP
2013 4th Ave., 3rd Fl.
Seattle, WA 98121
206-441-8441 Fax 206-441-8245
Email: info@subpop.com
Web: subpop.com
Styles/Specialties: rock, alt. rock
*No unsolicited material

SUMMIT RECORDS
P.O. Box 13692
Tempe, AZ 85284-3692
1-480-491-6430
Email: sales@summitrecords.com
Web: summitrecords.com
Styles/Specialties: jazz--big band, contemporary
Distribution: hard goods: Allegro Media Group (North America); digital: IODA

SURFDOG RECORDS
1126 S. Coast Hwy. 101
Encinitas, CA 92024
760-944-8000 Fax 760-944-7808
Email: demo@surfdog.com
Web: surfdog.com
Contact: Anita Strine
Roster: Brian Setzer, Stray Cats, Richard Cheese, Gary Hoey, Rusty Anderson, Slightly Stoopid, Dan Hicks, Butthole Surfers, Gibby Haynes, Dylan Donkin, the Wylde Bunch
*Unsolicited material accepted, see website

SYMBIOTIC RECORDS
P.O. Box 88456
Los Angeles, CA 90009
424-245-0416
Web: symbioticnation.com
Syles/Specialties: All
Roster: Ignacio Val, Eric Knight
Services: Record Label
*Accepts unsolicited material email links only, no phone calls

THIN MAN ENTERTAINMENT
P.O. Box 322
Torrance, CA 90507
310-320-8822
Email: submissions@thinmanentertainment.com
Web: facebook.com/people/Thin-Man-Entertainment/
Contact: Jeremy Meza
Styles/Specialties: alternative rock, darkwave, deathrock, gothic, industrial, jazz, junk, punk and psychobilly

THUMP RECORDS
P.O. Box 9605
Brea, CA 92822
Email: customersupport@thumprecords.com
Web: thumprecords.com
Contact: Bill Walker, CEO
Styles/Specialties: Latin rap, old skool, rap, R&B, Latin, oldies, disco
*New Artist submission guidelines: see website.

TRUE PANTHER SOUNDS
New York, New York
Email: sounds@truepanther.com
Web: truepanther.com
Notable Artists: Tobias Jesso Jr. London O'Connor

URBAND & LAZAR
Los Angeles, CA
London
323-230-6592
Email: help@urbandlazar.com
Web: urbandlazar.com
Styles/Specialities: indie, alt-rock, s-s
*We do not accept unsolicited material

UNIVERSALCMG WORLD ENT. 1954
A Straiter Enterprise Company
Wells Fargo Center
355 South Grand Avenue
LA, California 90071
323-334-0446
Email: info@unicmg.com
Web: unicmg.com
Styles/Specialties: All Genres
*No unsolicited material accepted

VAGRANT RECORDS
5566 W. Washington Blvd.
Los Angeles, CA 90016
323-302-0100
Email: info@vagrant.com
Web: vagrant.com
*We do not accept unsolicited demos

WARP RECORDS
Sheffield London
Web: warp.net
Email: usa@warprecords.com
Notable Artists: Hudson Mohawke, Danny Brown, Aphex Twin, Kelela
*not seeking unsolicited demos

WICKED COOL RECORDS
434 6th Ave., Ste. 6R
New York, NY
347-229-2960
Email: scott@wickedcoolrecords.com
Web: facebook.com/WickedCoolRecords

WINGSPAN RECORDS
A Straiter Enterprise Company
Wells Fargo Center
355 South Grand Avenue
LA, California 90071
323-334-0446
Web: WingspanRecords.com
Styles/Specialties: Artist development, solo artists, singer/songwriters, All Genres
*No unsolicited material accepted

XL RECORDINGS
(Beggars Group)
1 Codrington Mews
London, England W11 2EH
+44 (0) 20 8870 7511
Web: xlrecordings.com
Email: xl@xl-recordings.com

YEAR0001
Krukmakargatan 22, 118 51
Stockholm Sweden
Email: info@year001.com
Web: year0001.com, facebook.com/year0001
Notable Artists: Yung Lean, Bladee, Thaiboy Digital

YEP ROC RECORDS
449-A Trollingwood Rd.
Haw River, NC 27258
877-733-3931
Email: fred@yeprocmusicgroup.com
Web: yeproc.com

MARKETERS/PROMOTERS

1 SEO EXPERTS
Los Angeles, CA
888-736-2413
Web: 1seoexperts.com
Contact: Michael Guy
Services: Providing cutting edge media and marketing.

360 MEDIA
1040 Boulevard SE, Suite C
Atlanta, GA 30312
404-577-8686
Email: hello@360media.net
Web: 360media.net

919 MARKETING COMPANY
104 Avent Ferry Rd.
Holly Springs, NC 27540
919-557-7890
Email: letsworktogether@919marketing.com
Web: 919marketing.com

ABC PROMOTIONAL MARKETING
20531 Rhoda St.
Woodland Hills, CA 91367
818-999-2226
Email: andrew@shopabcpromo.com
Web: shopabcpromo.com

AFFORDABLE IMAGE
515 E. Grant Street, #216
Phoenix, AZ 85004
800-639-1622
Email: sales@affordableimage.com
Web: affordableimage.com

AIM MARKETING SOLUTIONS
830 3rd Street South, Suite 203
Jacksonville Beach, FL 32250
904-881-0932
Email: info@aimmktgagency.com
Web: aimmktgagency.com
Styles/Specialties: sports and entertainment

AIRPLAY ACCESS
5018 Franklin Pike
Nashville,TN 37220
310-325-9997
Email: staff@airplayaccess.com
Web: airplayaccess.com
Contact: Paul Loggins
Styles/Specialties: all styles

ANDERSON MARKETING
85 NE Loop 410, Suite 501
San Antonio, TX 78216
210-223-6233
Email: info@andersonmarketing.com
Web: andadv.com

ARIES OF NOHO PROMOTIONS
P.O. Box 16741
North Hollywood, CA 91615
747-256-8911, 818-220-3423
Email: Shelby@ariesofnoho.com
Web: ariesofnoho.com
Contact: MJ Shelby
Styles: Funk, Jazz, Old School, R&B, Soul, Urban, World Beat
Services: Consulting, Radio Airplay, Marketing, On-Line Promotion, Band Management, Social Networking, Video Promotion and Internet Publicity

ARISTOMEDIA
Nashville, TN 37202
615-269-7071
Email: info@aristomedia.com
Web: aristomedia.com

BEHIND THE CURTAINS MEDIA
234 6th St. Ste #5
Brooklyn, NY 11215
347-699-4429
Contact: Michael Abiuso
Email: mike@behindthecurtainsmedia.com
Web: behindthecurtainsmedia.com

BLACK DOG PROMOTIONS
9920 South Rural Road, Ste. 108
Phoenix, AZ 85284
480-206-3435
Email: scott@blackdogpromotions.com
Web: blackdogpromotions.com

CARDSCASHREWARDS.COM
Los Angeles, CA
1-888-452.5959 Toll-Free in USA
Email: info@cardscashrewards.com
Web: cardscashrewards.com
Styles/Specialties: We develop gift cards into marketing solutions that enable music artists to establish and sustain their careers independently. Our award-winning approach to gift cards integrates online PR; social networking; cutting-edge ecommerce and more into any commercially-viable artists' marketing mix to accelerate sales and cash-flow; grow and monetize social networks; establish new distribution channels; and new strategic partnerships and sponsorships. Our approach to gift cards also conveys S.M.A.R.T.er ways for indie music artists to crowdfund; digitally distribute music globally; sell directly to consumers.

CARPARK RECORDS
P.O. Box 42374
Washington, D.C. 20015
Email: info@carparkrecords.com
Web: carparkrecords.com
Notable Artists: Toro y Moi, Skylar Spence, Cloud Nothings

CORNERSTONE
71 W. 23rd St., 13th Fl.
New York, NY 10010
212-741-7100
Email: info@cornerstonepromotion.com, pr@cornerstonepromotion.com
Web: cornerstonepromotion.com
Contact: Rob Stone and Jon Cohen

CREATIVE BRAND CONSULTING
2219 S. 48th St., Ste. 1
Tempe, AZ 85282
888-567-0522
Email: ron@creativebrandconsulting.com
Web: creativebrandconsulting.com

CYBER PR
389 12th St.
Brooklyn, NY 11215
212-239-8384
Email: contact@arielpublicity.com
Web: cyberprmusic.com

DEATH TO SLOW MUSIC
Chicago, Il
(646) 470-8009
Email: teamdeath@eathtoslowmusic.com
Web: deathtoslowmusic.com
Contact: Henry Bainbridge
Styles: Indie, Punk, Rock, Folk, DIY, Underground
Services: Music PR for punks, geeks, weirdos and the rest of us.
Campaigns with soul. Killer bios. Punchy press releases. Straight dope advice.

DEBORAH BROSSEAU COMMUNICATIONS
Los Angeles, CA
323-314-4203
Email: db@deborahbrosseau.com
Web: deborahbrosseau.com
Contact: Deborah Brosseau

DISTINCTIVE PROMO
646-727-9645
Email: promo@distinctivepromo.com
Web: distinctivepromo.com

DOMINANT CREATIVE
453 S. Spring St., Ste. 937
Los Angeles, CA 90013-2089
213-232-1193
Email: info@dominantcreative.com
Web: dominantcreative.com
Services: Logo creation, press kit design, album cover art, promo materials (stickers, flyers, etc.) audio post production, composition for TV/ films/games, songwriting arrangement, record production, engineering, mixing, mastering, prepping, albums for duplication/replication, vocal coaching, vocal production, career consultation

FILTER
300 Lenora Street, Suite# 1279
Seattle, WA 98101
800-336-0809
Email: info@filterdigital.com
Web: filterdigital.com

FLANAGAN'S RADIO PROMOTIONS
323-876-7027
Email: submt@FlanaganPromotions.com
Web: flanaganpromotions.com
Contact: Jon Flanagan, Taylor W., Tom S.
Styles/Specialties: AAA, rock, AC, consult before pressing CD, building a band's buzz!.

GAIL ROBERTS P.R. & INTERNET MARKETING
10061 Riverside Dr., Ste. 1400
Burbank, CA 91602
310-734-8193
Email: gailrobertspr@gmail.com
Web: linkedin.com/in/gailrobertspr
Contact: Gail Roberts
Styles/Specialties: longstanding music PR firm with marketing and online promotion, internet publicity, social networking. Firm also handles marketing and media for painters, authors, corporations and ecological projects.

GIANT STEP
281 N. 7th St., #2
Brooklyn, NY 11211
212-219-3567
Email: inquiries@giantstep.net
Web: giantstep.net

GIRLIE ACTION MEDIA & MARKETING, INC.
243 W. 30th St., 12th Fl.
New York, NY 10001
212-989-2222
Email: info@girlieaction.com
Web: girlieaction.com, facebook.com/girlieaction howard

GONZALEZ MARKETING
2804 W. Northern Lights
Anchorage, AK 99517
907-562-8640
Email: gm@gonzalezmarketing.com
Web: gonzalezmarketing.com
Contact: Steve Gonzalez

GRIFFIN 360
260 5th Avenue
Midtown NY 10001
Web: griffin360.com
Phone: (212) 481-3456
Email: julia@griffin360.com
Services Provided: Public Relations, Advertising – Print, Digital and Social
Media Planning, Social Media Management, Event Management, Corporate Identity and Branding, Website Design, Video Production
Contact: Julia Sciacca Account Coordinator

HANDS ON PR & MARKETING
Email: handsonpr@aol.com
Web: expertiseinmedia.com
Contact: Craig Melone
Styles/Specialties: all styles/indie labels

HOWARD ROSEN PROMOTION, INC.
1129 Maricopa Hwy. Ste. #238
Ojai, CA 93023
805-382-2200
Email: howie@howiewood.com
Web: howiewood.com
Contact: Howard Rosen
Formats/Specialties: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country & College for artists of all label sizes including Independent.
Social Media, Video Production

INDIEPOWER PROMOTION & MARKETING
5062 Lankershim Blvd., #174
N. Hollywood, CA 91601
818-505-1836
Email: info@indiepower.com
Web: facebook.com/INDIEPOWERonline
Contact: Jay Warsinske CEO (40+ year veteran)
Styles/Specialties: All styles, worldwide, maximum PR, promotion, marketing and major distribution services by top pros

IFANZ.COM
(McCartney Multimedia, Inc.)
322 Culver Blvd., Ste. 124
Playa Del Rey, CA 90293
Email: info@ifanz.com
Web: ifanz.com

IMAGINE PR
262 West 38th Street
Suite 703
New York City
212-922-1961
Email: info@imagine-team.com
Web: imagine-team.com

J&H PROMOTIONS
P.O. Box 295
Indian Rocks, FL 33785
760-812-1214
Email: jhpro@att.net
Web: jandhpromotions.com
Contact: Mary Christopher, President
Styles/Specialties: Award-winning promotions, brand management, ad agency, radio promotions, press/PR, representing all genres, from indie to major label.
Clients: ABC Radio Networks, Dreamworks Records, Harrah's Casino, MCA Records, Jones and Thomas Advertising Agency, Naxos Music, Stringtown Records, Town of Los Altos Hills, Tennessee Trial Lawyers Association, Polk County Utilities, 3rd Battalion 3rd Marines, Main Street Bank and Trust and Virgin Records.

JJ ENTERTAINMENT
530-412-3354
Email: Joddith@aol.com
Web: jjentertainment.com
Contact: Jodi Jackson
Styles: All

KAREN MORSTAD & ASSOCIATES
79 E. Putnam Ave.
Greenwich, CT 06830
646-209-8055
Email: kmorstad@karenmorstad.com
Web: karenmorstad.com

KBH ENTERTAINMENT GROUP
Van Nuys, CA 91405
818-786-5994
Email: support@kbhentertainment.com
Web: kbhentertainment.com
Contact: Brent Harvey
Styles/Specialties: consulting, artist management, event production, music licensing and placement, publicity, talent buying & booking

LABEL LOGIC
Artist and Label Services
Contact: Jay Gilbert and Jeff Moskow
566 Mindenvale Court
Simi Valley, CA 93065
(310) 405-4155 (text), 818-431-0728
Email: jay@label-logic.net, jeff@label-logic.net
Styles/Specialties: All genres

LAKES COMMUNICATION SERVICES
Los Angeles, CA 90045
323-251-2358
Email: lakescommunications@gmail.com
Contact: Jeffery Lakes
Clients: Mark Drummond, Lakes The Voice
Styles: R&B, HipHop, Smooth Jazz, Urban Contemporary
Services: artist management, marketing, business development

LANE TERRALEVER
645 E Missouri Ave., Ste 400
Phoenix, AZ 85012
602-258-5263
Email: info@laneterralever.com
Web: laneterralever.com

LARRY WEIR
National Record Promotion
137 N. Larchmont Blvd., S-#500
Los Angeles, CA 90004
323-658-7449
Email: lweir@larryweir.com
Web: larryweir.com
Specialties: Need radio airplay? Multi-format radio promotion

LOGGINS PROMOTION
2530 Atlantic Ave., Ste. C
Long Beach, CA 90806
310-325-2800
Email: staff@logginspromotion.com
Web: logginspromotion.com
Contact: Paul Loggins
Styles/Specialties: all styles

LOTOS NILE MARKETING
P.O. Box 90245
Nashville, TN 37209
615-298-1144
Email: info@lotosnile.com
Web: lotosnile.com

LUCKIE & COMPANY
1143 1st Ave S, Suite 110
Birmingham, AL 35223
833-4-LUCKIE
Email: press@luckie.com
Web: luckie.com

Additional location:

3160 Main St. Ste 200
Duluth, GA 30096

LUCK MEDIA & MARKETING, INC.
8581 Santa Monica Blvd., #426
West Hollywood, CA 90069
818-232-4175
Email: info@luckmedia.com
Web: luckmedia.com
Contact: Steve Levesque

MAKE GOOD MARKETING & MANAGEMENT, INC.
Paul Orescan
13636 Ventura Blvd., #185
Sherman Oaks CA 91423
(818) 749-7014
Email: paulorescan@me.com
Web: makegoodmarketing.com

MIA MIND MUSIC
254 6th St., Ste. #2
Hoboken, NJ 07030
800-843-8575
Email: info@miamindmusic.com
Web: miamindmusic.com

MIKE MATISA
Independent Agent
Radio Promotions, Artist Development
Email: mikematisa@gmail.com
Web: mikematisa.com
Contact: Mike Matisa
Services: Independent agent and scout for a diversified portfolio of radio promotion and artist development professionals. Specializing in: Pop, Top 40, Adult Contemporary, Urban, Hot AC, Country, Triple A, Alternative, Active & Modern Rock, and Smooth Jazz radio formats.

MILES HIGH PRODUCTIONS
P.O. Box 93157
Hollywood, CA 90093
323-806-0400
Email: info@mileshighproductions.com
Web: mileshighproductions.com
Styles/Specialties: Social Marketing and digital press company catering to both indie and established artists. We specialize in rock, pop, dance, jazz, blues, country/roots, soul/urban and new age. Established in 2002.

MIXED MEDIA
Cranston, RI
401-942-8025
Email: ginny@mixedmediapromo.com
Web: mixedmediapromo.com, facebook.com/MixedMediaPromotion

MOTION CITY RECORDS
1424 4th St., #604
Santa Monica, CA 90401
310-434-1272
Web: motioncity.com
Styles/Specialties: alternative rock
Roster: Velvet, Voodoo, Brent Fraser, 10 Pound Troy, UFO Bro, Drag, Wendy Bucklew

MTS MANAGEMENT GROUP
227 Gill Road
Apollo, PA 15613
412-445-5282
Email: michael@mtsmanagementgroup.com
Web: mtsmanagementgroup.com
Contact: Michael Stover
Styles: all genres
Services: Consulting, Radio Airplay, Marketing, On-Line Promotion, Band
Management, Social Networking, Video Promotion, iTunes and Spotify
promotion, and Internet Publicity

NEW MUSIC WEEKLY
137 N. Larchmont Ave., Ste. 500
Los Angeles, CA 90004
310-325-9997
Email: staff@newmusicweekly.com
Web: newmusicweekly.com
Contact: Paul Loggins, Larry Weir, Chuck Dauphin, John Loggins, Jon Hudson, Masika Swain, Debi Fee
Styles/Specialties: all styles
*National music magazine specializing in radio airplay charts, artist spotlights/interviews and entertainment based editorials

NVE RECORDS
Universal Music Group Distribution
Murrieta, CA
951-444-8683
Email: info@nverecords.com
Web: nverecords.com
Contact: Gary Devon Dostson, CEO

THE ORIEL COMPANY
9 East 19th Street
6th Floor
New York, NY 10003
Email: carleen@thorie.co
Web: theoriel.co

PACIFIC MARKETING LLC
2355 State Street, Suite 101
Salem, OR 97301
503-880-5516
Email: luc@pacmarlic.com
Web: pacmarllc.com

PIERCE CREATIVE SERVICES
433 G Street
Suite 302
San Diego, CA 92101
619-356-0164
Email: hello@piercesd.com
Web: piercesd.com

PINNACLE MANAGEMENT, MARKETING & PROMOTIONS, LLC
1129 Maricopa Hwy. Ste. #238
Ojai, CA 93023
805-201-6300
Email: pinnaclemanagement212@gmail.com
Formats/Specialties: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country, College for artists of all label sizes including Independent.

PEOPLE'S REVOLUTION, INC.
62 Grand St., 3rd Fl.
New York, NY 10013
212-274-0400
Email: nycinfo@peoplesrevolution.com
Web: peoplesrevolution.com
Styles/Specialties: Fashion and lifestyle PR, marketing and events. This includes fashion show planning and production

PFA MEDIA
Entertainment Media & Marketing
214 W. 29th St., Ste. 702
New York, NY 10001
212-334-6116
Email: info@pfamedia.net
Web: pfamedia.net

Additional location:

Nashville
615-840-8127
Email: info@pfamedia.net

PLA MEDIA, INC.
1303 16th Ave. S.
Nashville, TN 37212
615-327-0100
Email: info@plamedia.com
Web: plamedia.com

PPL ENTERTAINMENT GROUP, INC
PO BOX 261488
Encino, CA 91426
310-962-3873
Email: pplzmi@aol.com
*No unsolicited material accepted

PYRAMID COMMUNICATIONS
1932 1st Ave., Ste. 507
Seattle, WA 98101
206-374-7788
Web: pyramidcommunications.com

RANDOLPHE ENTERTAINMENT GROUP
67 S. Bedford St., Ste. 400W
Burlington, MA 01803
877-202-1940
Email: contact@randolphe.com, christian@randolphe.com
Web: randolphe.com
*unsolicited material accepted

RIOT ACT MEDIA
Brooklyn, NY
Portland, OR
206-890-9906
Email: nathan@riotactmedia.com
Web: riotactmedia.com

ROCKSTAR PROMOTIONS
1926 Hollywood Blvd., #202
Hollywood, FL 33020
954-767-8385
Email: service@rockstarpromos.com
Web: rockstarpromos.com
Contact: Aaron Schimmel
Styles/Specialties: CD/DVD replication, merchandise production (T-shirts, stickers, posters, postcards, merch items) and graphic design.

RUDER FINN CREATIVE
425 E 53rd St.
New York, NY 10022
212-593-6400
Email: taylor.johnson@ruderfinn.com
Web: ruderfinn.com
Contact: Taylor Johnson

SHINE ON PROMO
Email: info@shineonpromo.com
Web: shineonpromo.com
Specialties: Radio Promotion for College/ Specialty / NONCOMM formats.
#1 Albums in 2020: OSEES, Bully, Washed Out, Wolf Parade & of Montreal.

SO MUCH MOORE MEDIA
615-202-1313
Email: martha@somuchmoore.com
Web: somuchmoore.com, facebook.com/somuchMOOREmedia
Contact: Martha Moore
Clients: Daryl Mosley (Bluegrass), American Blond (Country Rock and Sister Duo), Alex Miller (American Idol Alum, traditional country), Taylor Rae (Americana Blue/Jazz/Folk-Country)

SONICBIDS CORPORATION
P.O. Box 1407
White Plains, NY 10602
617-502-1300
Email: support@sonicbids.com
Web: sonicbids.com
Styles/Specialties: electronic press kits (EPK's) for all styles of music

SPAWNAK
Spawn Ideas, Inc.
510 L St., Ste. 100
Anchorage, AK 99501
907-274-9553
Email: info@spawnideas.com
Web: spawnak.com

SPEAKEASY PR
Los Angeles, CA
818-363-1315
Web: speakeasypr.com
Email: Monica@Speakeasypr.com
Contact: Monica Seide

SPINLAB COMMUNICATIONS
12198 Ventura Blvd., Ste. 210
Studio City, CA 91604
818-763-9800
Email: info@spinlab.net
Web: spinlab.net
Styles/Specialties: branding campaigns, corporate communications, crisis communications, event planning and execution, public relations, publicity

SPINS TRACKING SYSTEM
A Backstage Entertainment Co.
5018 Franklin Pike
Nashville, TN 38220
310-325-9997
Email: staff@spinstrackingsystem.com
Web: spinstrackingsystem.com
Styles/Specialties: Country, AC, hot AC, top 40, hip-hop, rap, AAA, Christian, college, loud rock, jazz, smooth

STUDIOEXPRESSO
Artists' Gateway to production Services
Email: claris@studioexpresso.com
818-427-1675
Styles: jazz, RPM, record pools, world, Americana

SUNSHINE SACHS & ASSOCIATES
136 Madison Ave., 17th Fl.
New York, NY 10016
212-691-2800
Email: info@sunshinesachs.com
Web: sunshinesachs.com
Contact: Jeff Okeefe

Additional locations:

720 Cole Ave
Los Angeles, CA 90038
323-822-9300

201 W. 5th Street
11thFloor
Austin, TX 78701
512-646-0149

1875 Connecticut Ave. N.W., 10th Fl.
Washington, D.D. 20009
202-280-2398
101 Marietta Street, NW
Suite 3000
Atlanta, GA 30303
404-334-3545

THIRSTY EAR
225 Crossroads Blvd., Ste. 336
Carmel, CA 93923
203-838-0099
Email: info@thirstyear.com
Web: thirstyear.com

THOMAS PUBLIC RELATIONS, INC.
1 Hewitt Sq. Ste 186
East Northport, NY 11731
Melville, NY 11747
631-549-7575
Email: info@thomaspr.com
Web: thomas-pr.com
Contact: Karen Thomas

TIM SWEENEY & ASSOCIATES
31805 Temecula Pkwy, #551
Temecula, CA 92592
951-303-9506
Email: sweeney@timsweeney.com
Web: timsweeney.com
Styles/Specialties: all styles

TIWARY ENTERTAINMENT GROUP, LTD
1 Irving Pl., Ste. P8C
New York, NY 10003
Fax: 212-477-5259
Email: info@tiwaryent.com
Web: tiwaryent.com

TOTAL ASSAULT
17547 Ventura Blvd. Ste 204
Encino, CA 91316
310-280-3777
Email: danny@corpta.com
Web: totalassault.com

Additional location:

6107 Centennial Blvd.
Nashville, TN 37209
615-810-8630

TSC MARKETING
1030 18th Ave. S.
P.O. Box 120683
Nashville, TN 37212
615-327-3277
Email: lee@tscmarketing.com
Web: tscmarketing.com

TSUNAMI GROUP INC.
Email: inquiry@tsunamigroupinc.com
Web: tsunamigroupinc.com
Styles: Entertainment, music, producers, fashion, sports and products
Clients: Lil Wayne, Justin Timberlake, Eva Longoria, Paris Hilton, etc.

UNLEASHED MUSIC MEDIA
MUSIC MARKETING
Los Angeles
Web: unleashedmusic.com

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3421 5th Ave. S.
Minneapolis, MN 55408
612-871-4916
Email: jesse@vitriolpromotion.com
Web: vitriolradio.com

WE ARE TMA
1285 Sixth Ave.
5th Floor
New York, NY
917-305-5600
Web: wearetma.agency

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Dallas, TX. 75201
214-259-3200

225 N. Michigan Ave.
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Chicago, IL 60601
312-552-5700

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Web: wicked.is

PUBLICISTS

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Los Angeles, CA
310-228-8715
Email: info@1888media.com
Web: 1888media.com
Styles/Specialties: Americana, Rock, Roots, Jamband, Jazz, Folk, Alternative, Pop
Roster: Coral Moons, The Haunt, Kevin Daniel, Gordon Goodwin, Teni Rane, Joanna Pearl, Sam Robbins, Afton Wolfe, The Burnt Pines

ABC PUBLIC RELATIONS
Los Angeles, CA
818-990-6876
Email: amanda@abc-pr.com
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Contact: Amanda Cagan

ALBRIGHT ENTERTAINMENT GROUP
3070 Windward Plaza, Ste. F-770
Alpharetta, GA 30005
Email: rockstarpr@aol.com
Web: rockstarpr.com
Contact: Jeff Albright

ALEX TEITZ MEDIA
1550 Larimer St., Ste. 511
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BEACHWOOD ENTERTAINMENT COLLECTIVE
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128 Coffey St., 1R
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Los Angeles, CA 90034
424-603-4655

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BLACK & WHITE PR
The Lot
1041 N. Formosa Ave., Ste. 214
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Web: blackandwhitepr.net

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310-889-9200
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BROOKS COMPANY, THE
225 West 35th Street
15th Floor
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BSG PR
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BT PR
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3 World Trade Center
175 Greenwich Street
New York, NY 10007
212-601-3000
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Web: bcw-global.com

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California, District of Columbia, Florida, Georgia, Illinois, Massachusetts, Pennsylvania, Tennessee, Texas
Europe, Latin American, Africa

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Web: campbellentertainmentgroup.com

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Contact: Angelique Groh
Clients: Cory Helford Gallery, Alife, Lettuce

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9107 Wilshire Blvd. Ste. 450
Beverly Hills, CA 90210
310-272-7100
Contact: Lee Runchey, VP

CHROMATIC PUBLICITY
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Web: chromaticpublicity.com
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212-938-0166

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323-954-7510
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Web: dcpublicity.com
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Email: info@DeWaalPR.com
Web: dewaalpr.com
Contact: Lori De Waal

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Bala Cynwyd, PA 19004
610-420-8470
Email: info@dlmediamusic.com
Web: dlmediamusic.com
Contact: Don Lucoff, President

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900 Keosauqua Way, Ste 117
Des Moines, IA 50309
515-676-0005
Email: info@desmoinesmc.com
Web: desmoinesmc.com

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600 3rd Ave., 23rd Fl.
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1840 Century Park East, Ste. 200
Los Angeles, CA 90067
310-477-4442

150 Alhambra Circle
Suite 1200
Coral Gables, FL 33134
305-774-0407

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Web: dominion3.com
Contact: Kim Dixon

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Web: facebook.com/dougdeutschpublicity, twitter.com/publiciteeguy
Contact: Doug Deutsch
Styles/Specialties: Full-Service Artist Publicity and Promotion; Tour Publicity; Festivals/Special Events Publicity; New Record Release Campaigns
Roster: Ruf Records, The Blues Foundation, Allman Betts Family Reunion, Melody Trucks, Tab Benoit, Jon Geiger Band, The Delta Wires, New Blues Festival, Woodystock Blues & Brews Festival, Blues From The Top, Sugar Lime Blue, Eliza Neals, Billy Walton Band

DRPR
302-266-1273
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Web: drprstrategies.com

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Web: dunndealpr.com

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Congers, NY 10920
Email: liz@earsplitcompound.com
Web: earsplitcompound.com
Contact: Liz Ciavarella-Brenner

EASTWEST MEDIA
Palm Beach, FL
310-650-8668, 561-465-2240
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Web: eastwestmedia.net

EBONY JEANETTE PR
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Contact: Ebony Jeanette

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New York, NY 10007
212-777-6727
Email: info@ei-pr.com
Web: effectiveimmediatelypr.com
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Service: album, single campaigns, tour press, radio promotion, artist development, coaching, social media marketing
Note: accepts artist submission

Additional location:

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Email: agreenberg@falconpublicity.com

FANATIC PROMOTION & CO.
332 Bleecker St., #G7
New York, NY 10014
917-744-1772
Email: josh@fanaticpromotion.com
Web: fanaticpromotion.com

FLY PR
2658 Griffith Park Blvd., Ste. 816
Los Angeles, CA 90039
323-667-1344
Email: flypr@flypr.net
Web: flypr.net
Contact: Ilka Erren Pardinas

FREEMAN PROMOTIONS
27 Garrison Dr
Tinton Falls, NJ 07753
336-509-8377
Email: freeman@freemanpromotions.com
Web: freemanpromotions.com
Contact: Jon Freeman

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Burbank, CA 91602
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Web: gorgeousmediagroup.com
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Marina del Rey, CA 90292
310-306-0375
Email: greatscottproductions@earthlink.net
Web: greatscottpr.com

GREEN GALACTIC
213-840-1201
Email: lynn@greengalactic.com
Web: greengalactic.com

HANDS ON PR & MARKETING
310-341-3201
Email: handsonpr@aol.com
Web: expertiseinmedia.com/index.html
Contact: Craig Melone
Styles/Specialties: all styles/indie labels are our forte

HARD PRESSED PUBLICITY
2401 Manor Road, #234
Austin, TX 78722
512-554-2799
Email: jorae@hardpressedpublicity.com
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HARRISON & SHRIFTMAN
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West Hollywood, CA 90069
310-855-1600
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HERFITZ PR
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Contact: Schatzi Hageman, Owner and Press Agent

HOWARD ROSEN PROMOTION
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805-382-2200
Email: howie@howiewood.com
Web: howiewood.com
Contact: Howard Rosen
Formats/Specialties: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty,
Mainstream Rock, Modern AC, Country & College for artists of all label sizes. Social Media, Video Production

HOWLIN' WUELF MEDIA
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917-755-8960
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Web: jazzpromoservices.com
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Web: JodiJacksonsHollywood.tv
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Contact: Jodi Jackson

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Web: kaleidoscope-media.com
Clients: Tim McGraw, Barbara Mandrell, The Loveless Café

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Web: kayosproductions.com

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KEN PHILLIPS PUBLICITY GROUP
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Email: KPPublicityGroup@gmail.com
Web: kenphillipsgroup.com

KIRVIN DOAK COMMUNICATIONS
5230 W. Patrick Ln.
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Web: kirvindoak.com

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11500 Olympic Blvd., Ste. 400
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New York, NY 10036
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THE LAVIDGE COMPANY
2777 E. Camelback Rd., #300
Phoenix, AZ 85016
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Email: info@lavidge.com
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THE LEDE COMPANY
9777 Wilshire Blvd
Suite 805
Beverly Hills, CA 90212
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Email: info@ledecompany.com
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Additional location:

646-351-0442
632 Broadway
3rd Floor
New York, NY, 10012

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530 B Street D 19th Floor
San Diego, CA92101
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Web: teamlewis.com/the-agency
619-308-5200

Additional Locations:

New York, Boston, San Francisco, Washington, D.C.

LIPPIN GROUP, THE
11601 Wilshire Blvd., Ste. 1900
Los Angeles, CA 90025
323-965-1990
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Additional locations:

390 Lexington Ave #22
New York, NY 10017
212-986-7080
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31 Southampton Row
London, WC1B 5HJ
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LOBELINE COMMUNICATIONS
6464 Sunset Blvd. Suite 650
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310-271-1551 Fax 310-271-4822
Web: lobeline.com
Contact: Christopher Kingry

Additional locations:

535 Mission St. 14th Floor
San Francisco, CA 94105

55 Pineapple St.
Suite 7F
Brooklyn Heights, NY 11201

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PO BOX 400250
Las Vegas NV 89140
213 500 8619
Email: steve@luckmedia.com
Web: luckmedia.com
Contact: Steve Levesque

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Crestline, CA 92325
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Email: maelstrompr@gmail.com
Web: facebook.com/maelstrompr
Client list: Asa Cruz, No Doubt, Limp Bizkit

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PROMO SITES

BANDCAMP
Web: bandcamp.com
Notes: promote music, all genres

BANDS IN TOWN
Web: bandsintown.com
Notes: shows

BAND VISTA
Web: bandvista.com
Notes: band website creation

BANDZOOGLE
Web: bandzoogle.com
Notes: band website creation

BOMBPLATES
Web: bombplates.com
Notes: band website creation

DJ BOOTH
Web: djbooth.net
Notes: hip-hop promo, music reviews

EVENTFUL
Web: eventful.com
Notes: shows

HOMEGROWN HITS
Web: homegrownhits.com
Notes: Billboard-like chart for indie artists, all genres, competition

INDIE ARTIST RADIO
Web: indieartistradio.net
Notes: music promo

INDIE ON THE MOVE
Web: indieonthemove.com
Notes: Venue reviews

MERCH DIRECT
Web: next.merchdirect.com
Notes: merch

PUREVOLUME
Web: purevolume.com
Notes: music promo

REVERBNATION
Web: reverbnation.com
Notes: music promo

SECTION 101
Web: section101.com
Notes: website creation

SONGKICK
Web: songkick.com
Notes: shows

STAGEIT
Web: stageit.com
Notes: stream shows

STORE ENVY
Web: storenvy.com
Notes: merch

DISTRIBUTION/ONLINE RETAIL

CD BABY
Web: cdbaby.com
Notes: distribution/online retail

CARDSCASHREWARDS.COM
Web: cardscashrewards.com
Email: info@cardscashrewards.com
Notes: NFT development from conceptualization through minting and fan-focused sales and distribution.

GUMROAD
Web: gumroad.com
Notes: Twitter app for distribution/online retail

HELLO MERCH
Web: hellomerch.com

MERCHNOW
Web: merchnow.com

ORCHARD
Web: theorchard.com

TUNECORE
Web: tunecore.com

FAN MAIL/CAREER MANAGEMENT

ARTIST GROWTH
Web: artistgrowth.com
Notes: career management

CONVERT KIT
Web: convertkit.com/fanbridge
Notes: fan management

IFANZ
Web: Ifanz.com, facebook.com/iFanzdotcom
Notes: fan management

ONLYWIRE
Web: onlywire.com
Notes: Post to 47 social networks

NETWORKING/SOCIAL/GIGS

CARDSCASHREWARDS.COM
Web: cardscashrewards.com
Notes: Live streams of artist showcases sponsored by company and it's strategic Partners. Company actively accepts submissions all commercial genres

CONCERTS IN YOUR HOME
Web: concertsinyourhome.com

FESTIVAL NET
Web: festivalnet.com
Notes: find and book festival gigs

GIGSALAD
Web: gigsalad.com

MUSIC2DEAL
Web: music2deal.com
Notes: networking

MUSICIANS CONTACT
Web: musicianscontact.com
Notes: Find musicians, gigs

SONICBIDS
Web: sonicbids.com
Notes: Social music marketing platform, connects bands, promoters, brands and fans

WEGETNETWORKING
Web: wegetnetworking.com

LICENSING

BROADJAM
Web: broadjam.com
Notes: licensing

MUSIC SUPERVISOR
Web: musicsupervisor.com

TAXI
Web: taxi.com

INFORMATION/OPPORTUNITIES

CARDSCASHREWARDS.COM
Web: cardscashrewards.com
Notes: Company actively accepts music submissions for sponsored marketing services

DATAMUSICATA
Web: datamusicata.com
Notes: info/articles for artists, blog style

DIGITAL MUSIC NEWS
Web: digitalmusicnews.com
Notes: Up-to-date industry news

HIP HOP MAKERS
Web: hiphopmakers.com
Notes: articles for hip-hop producers

HYPEBOT
Web: hypebot.com
Notes: music business news and articles

INDIE BIBLE
Web: indiebible.com
Notes: contacts, info

KINGS OF A&R
Web: kingsofar.com
Notes: opps

MUSIC CONNECTION
Web: musicconnection.com

MUSIC NOMAD
Web: musicnomad.com
Notes: music industry resources listing

MUSIC REGISTRY
Web: musicregistry.com
Notes: music industry directories

MUSIC XRAY
Web: musicxray.com
Notes: submissions for opps, licensing

SONICBIDS
Web: sonicbids.com
Notes: opps

TAXI
Web: taxi.com
Notes: opps/info

TRUE TALENT MANAGEMENT
Web: truetalentpr.com
Notes: articles/info

BLOGS

2DOPEBOYZ
Web: 2dopeboyz.com
Notes: hip-hop blog

ALLHIPHOP
Web: allhiphop.com
Notes: hip-hop blog

ARI'S TAKE
Web: aristake.com
Notes: Artist blog on the industry

AQUARIUM DRUNKARD
Web: aquariumdrunkard.com
Notes: blog

BROOKLYN VEGAN
Web: brooklynvegan.com
Notes: blog

DATAMUSICATA
Web: datamusicata.com

DJ BOOTH
Web: djbooth.net
Notes: blog, hip-hop, R&B, soul

HIPHOPDX
Web: hiphopdx.com
Notes: blog, hip-hop, R&B, soul

INVISIBLE ORANGES
Web: invisibleoranges.com
Notes: blog, heavy metal

KINGS OF A&R
Web: kingsofar.com
Notes: blog

LHYME
Web: lhyme.com
Notes: up-and-coming indie music and food fusion website out of Nashville. they feature a different indie artist each week or month and create recipes inspired by the artists background, music style, lifestyle and favorite foods.

LOSANJEALOUS
Web: losanjealous.com
Notes: blog, show listings

MICHAEL DOLAN'S BLOG
Web: jmichaeldolan.com
Notes: Founder and previous Publisher of Music Connection

PITCHFORK
Web: pitchfork.com
Notes: blog

RADIOLAB
Web: Radiolab.org
Notes: blog

SINGERSROOM
Web: singersroom.com
Notes: blog, R&B/Soul

STEREO GUM
Web: stereogum.com
Notes: blog

THE HYPE MACHINE
Web: hypem.com
Notes: blog

OTHER

ARTIST SHARE
Web: artistshare.com
Notes: fan funding like Kickstarter

KICKSTARTER
Web: kickstarter.com
Notes: fund raising website for DIY artists

SONGDEX
Web: songdex.com
Notes: Industry song database

SOUND EXCHANGE
Web: soundexchange.com
Notes: collecting online royalties

TUNESAT
Web: tunesat.com
Notes: collecting royalties

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Elevate Your Next P.I.T.C.H.

Elevate your next pitch and ensure all the essential elements are included by using this "P.I.T.C.H." framework. When it comes to pitching someone, you need to ensure you have all the key information, outlined in a detailed and easily digestible flow. I've compressed 13 years of pitching my clients—what worked well to capture attention and position my clients in the brightest, most interesting light—and created this "P.I.T.C.H." framework for you to think through before you click "send" on a pitch.

P: *Person*
I: *Information*
T: *Timely*
C: *Captivating*
H: *History*

Person: Ensure this is, in fact, a match for the person you're pitching. Don't pitch a publicist about your music if you're trying to get a publishing deal (this happens a few times a year to me). Similarly, don't pitch country music to a rock-focused publication. If you're pitching an A&R person at Warner Music on your rock band, make sure it's not actually an A&R for Warner Nashville, which would be the country division of the label. The point is, be hyper-focused on who you're pitching to ensure it's a fit. This will increase the odds of receptiveness.

When pitching journalists, knowing these three aspects about them will massively help increase the likelihood of coverage opportunities:

- *Know their genre affinity; investigate what type of music they generally write about before you pitch them.*
- *Is there a topic you see as a thread connecting a lot of their features (like LGBTQ+ artists or a focus on a new music scene in a specific city, etc).*
- *Does the journalist only do certain types of features (exclusives, premieres, interviews, album reviews, etc...)? You need to know this so you can properly ask for the type of coverage they are assigned to in your pitch...i.e. don't ask for an album review if they only do breaking news coverage!*

Information: All key details and assets on what you're trying to promote such as release dates, song titles, what the music sounds like, etc., need to be presented in a digestible flow. A lot of times, artists will reach out to us, and not include details about a new release they're preparing for, no links to hear the music or watch videos, no links to past media coverage or social media accounts. When you're reaching out to someone for the first time, it might be your one and only shot at grabbing their attention. Make sure you provide them everything they need right up front.

Timely: You need to be pitching with proper lead time. Ideally you can also connect to a timely, newsworthy angle. By understanding who you are pitching yourself to, you'll have a better understanding of when to get in front of them. For example, if you're pitching the media because you have a new single or album, make sure you're pitching them months in advance, as they need that lead time. A publicist or marketing agency cannot help you on a project unless you start working with them months ahead of the planned release. Also, maybe your new song is about the loss of a loved one due to cancer. As an example, you might consider releasing it in October, which is National Cancer Awareness Month. It would provide you and your team a deeper story to tell as it's anchored to a national month of awareness.

Captivating: Make sure you're telling a story with colorful wording and a good flow. Based on my experience you really only have 2-3 sentences to truly capture someone's interest to investigate you further—so you want to be as captivating as possible with your storytelling and hooks. Be clever, and short, with an email's subject line. But don't go so far that it comes across as spammy. When in doubt, personalize your pitch to show that you put the extra time into your outreach and that this is not just a copy/paste blast that's being sent to hundreds of people at once. Yes, it takes more time, but the odds of someone paying attention to you will increase.

History: After you hook the person you're pitching with the captivating details, then hit them with more background information.

Typically, at Milestone Publicity, we craft our pitches to flow with the most important information first and then move into the background, history and past accolades of an artist or band later. It's all important information to include, but if you're a new artist don't lead with where you are from or what inspired you to become an artist, instead save that information for AFTER you've hooked someone with a captivating story angle, release dates, links to the music, etc.

MIKE GOWEN has established himself as one of the go-to media relations executives in the industry. Not confined to any one musical genre, he's become known as an invaluable utility player on an artist's team as he currently ignites his 14th consecutive year in public relations. In January 2019, Gowen founded Milestone Publicity, further building upon his already lengthy resume of being hands-on with the PR campaigns for icons and emerging talent.

The firm has now become one of the top sought-after PR companies in the field, representing Rock & Roll Hall of Famers, GRAMMY Award-winners, CMA Award-winners, multi-platinum selling artists, and Songwriter Hall of Famers, in addition to Emmy and Golden Globe Award-winning talent.

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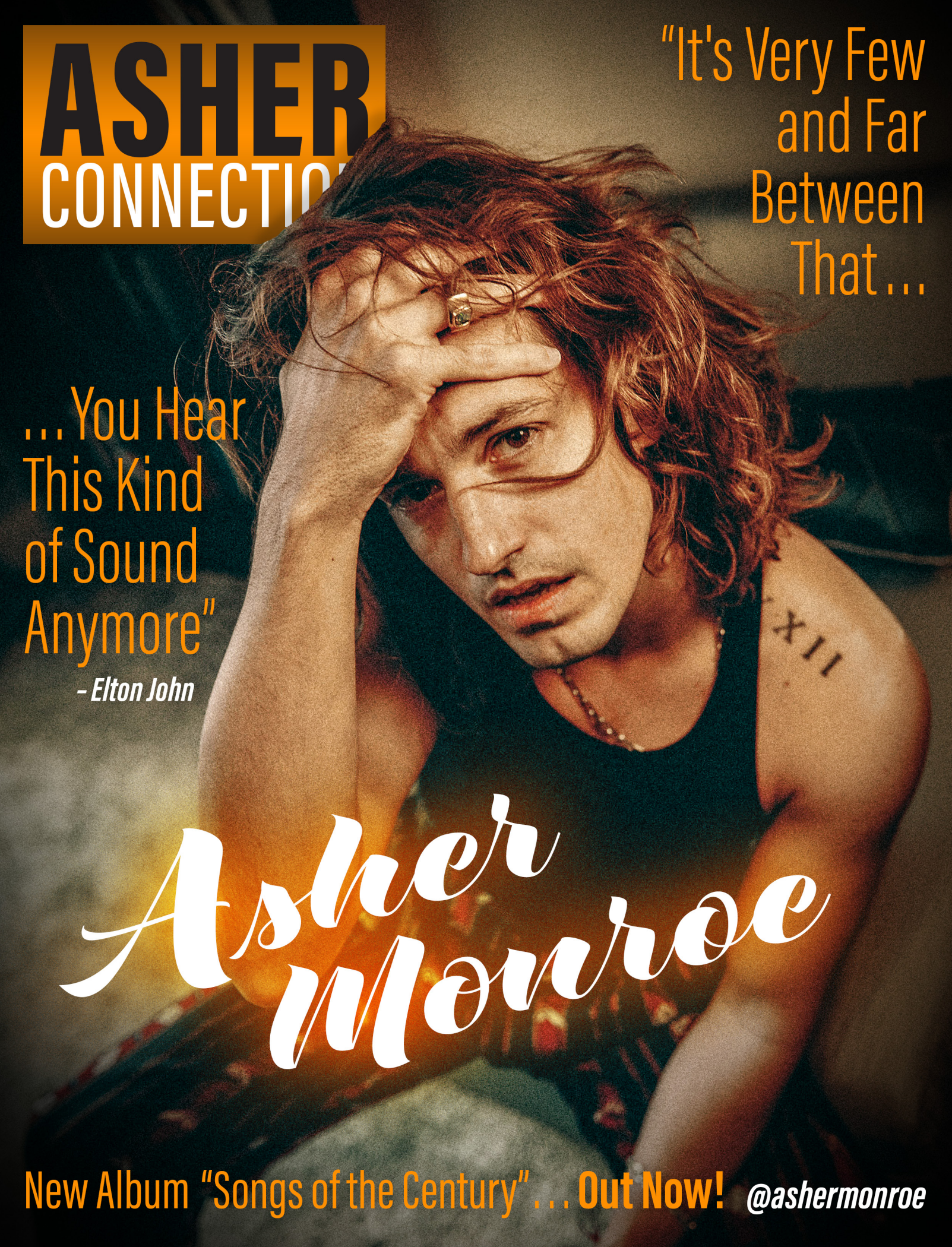
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